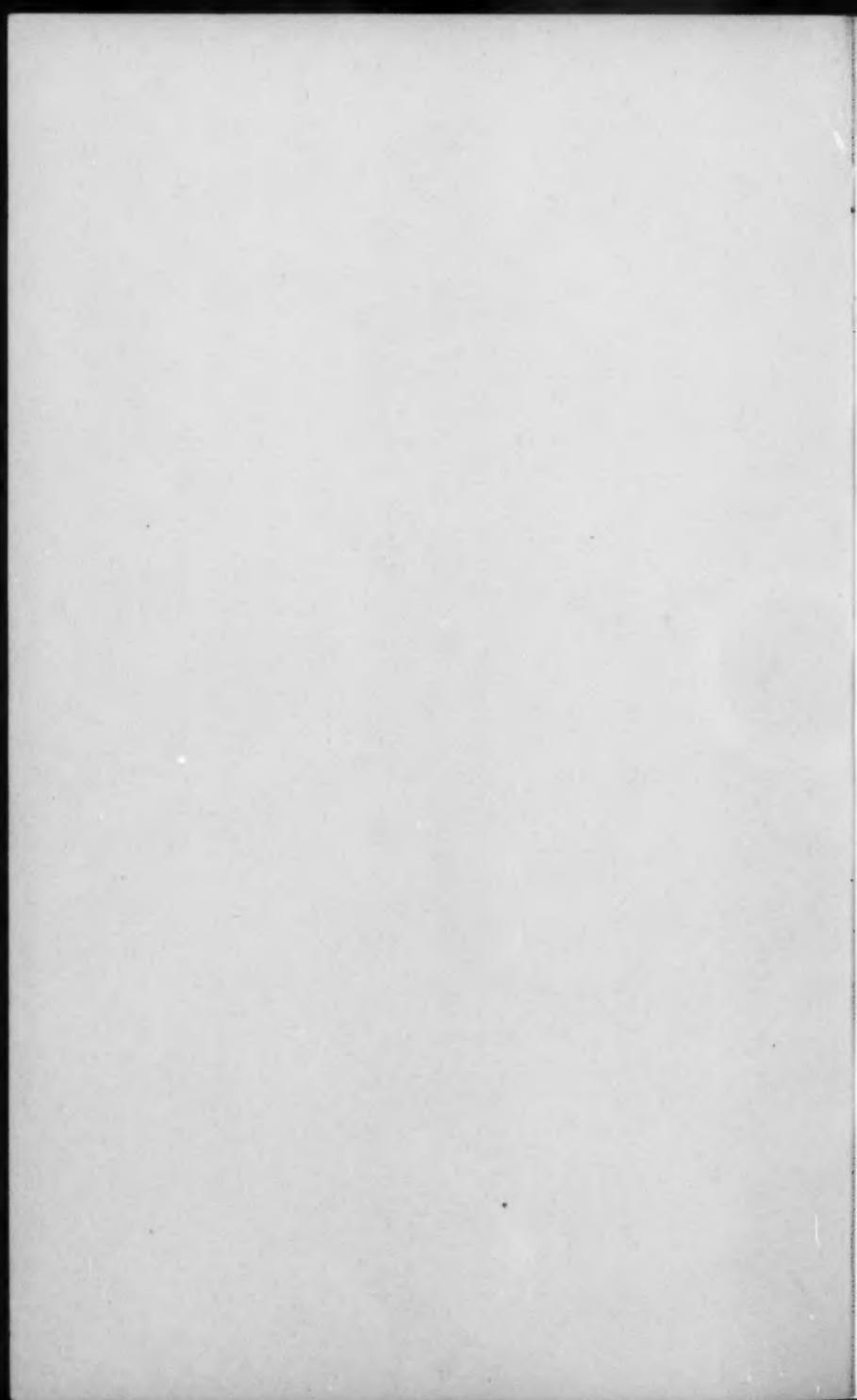


ALLEN MEMORIAL ART MUSEUM

# BULLETIN

OBERLIN  
COLLEGE

*Winter 1959*



ALLEN MEMORIAL ART MUSEUM

# BULLETIN

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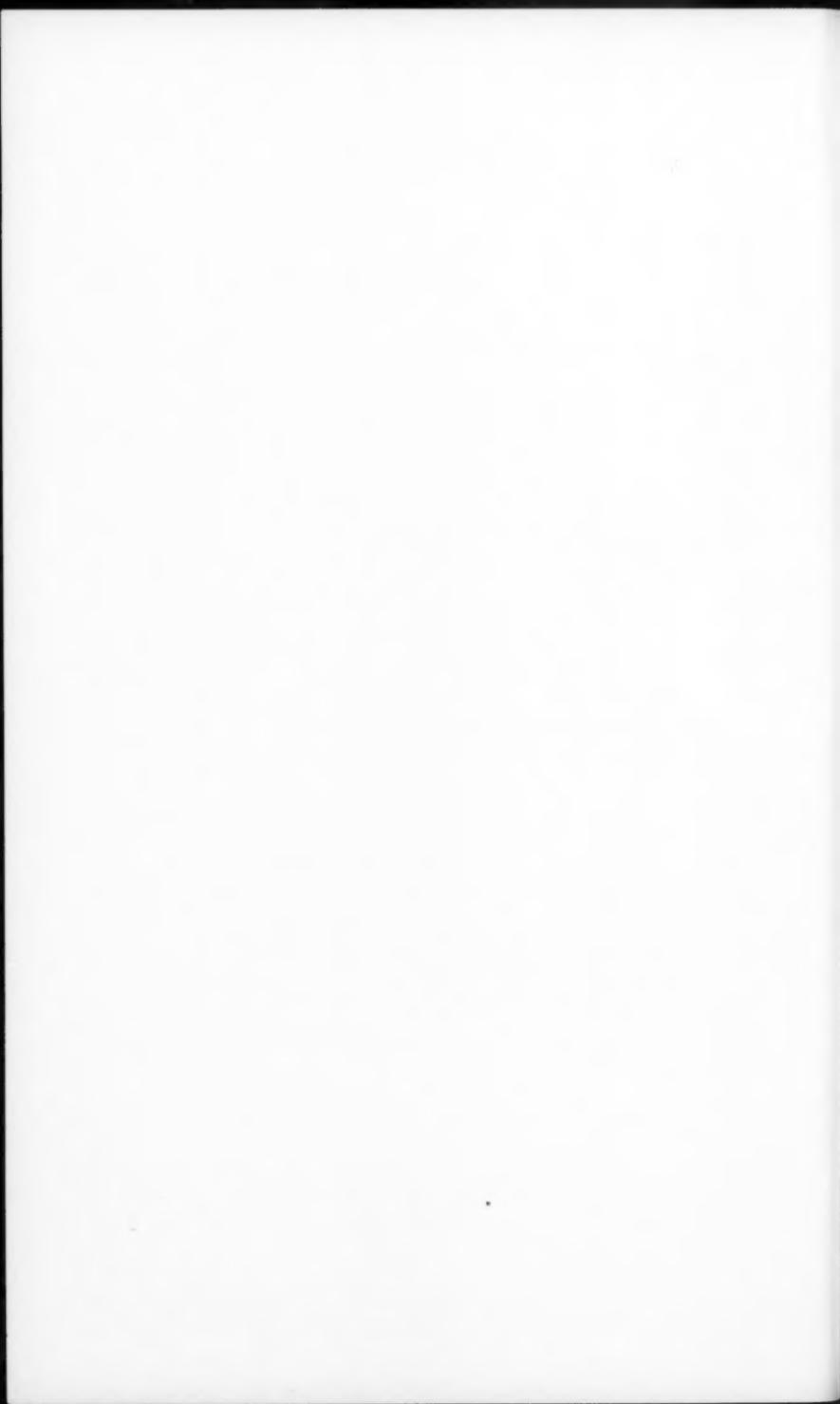
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## ***Foreword***

This issue of the *Bulletin* is dedicated to the memory of R. T. Miller, Jr.

The tributes which follow were written by Mr. Donald M. Love as a member of the Purchase Committee and as the member of the College Administration longest associated with Mr. Miller; by Mrs. Hazel B. King, curator of the Museum when Mr. Miller's first gift was received, but whose reminiscences are drawn from a friendship established long before; by Mr. Clarence Ward and Mr. Charles Parkhurst, both of whom had the good fortune of being directors of the Museum during the period when Mr. Miller was its greatest benefactor; and by Mr. Wolfgang Stechow, as a member of the teaching staff whose courses like those of all his colleagues have been enriched by the presence of the works of art made possible by the Miller Fund.

The catalogue of all the acquisitions made with the R. T. Miller, Jr. Fund was prepared and the introduction written by Miss Chloe Hamilton, curator of the Allen Memorial Art Museum.

The Spring issue of the *Bulletin*, which appears concurrently with this number, contains one hundred and thirty-three illustrations of Miller Fund acquisitions.



## *In Memoriam*

### *R. T. Miller, Jr., 1867 - 1958*

R. T. Miller, Jr., was born in Scottsville, New York, February 23, 1867, and died there July 27, 1958. He entered Oberlin as a Freshman in 1887 and was graduated in 1891. For the last seventy years of his life the ties which bound him to the College were like those hoops of steel reserved for friends of adoption tried.

Who can forget the tall, distinguished figure of this courtly gentleman of the old school towering above the Commencement crowd, bowing with stately grace in the presence of contemporary ladies to whom he was at once a delight and a despair? He was one of us for as long as most men live, carefully preserving his single blessedness, but never seeming aloof or cold, insisting quaintly on the Jr. appended to his name, both in deference to his father, long since deceased, and as a jaunty assertion of his own youthful spirit. And we all looked up to him, literally and figuratively, as our faithful friend and benefactor.

Mr. Miller's first recorded gift to the College was a contribution of \$100 made to the Half Million Dollar Endowment Fund of 1901. Ten years later he gave again to the Physics Laboratory Fund, and from that date until the year of his death his annual gifts continued in ever increasing amounts, until the total approximated a million dollars and he had earned the distinction of being the largest living donor to the College.

To explain the extraordinary relationship which bound Mr. Miller to his Alma Mater, one would have to ask just what education meant to him. It was something of immediate practical value; it was also akin to the ancient Phi Beta Kappa motto, "Philosophy, the Helmsman of Life." In accord with that dual concept, Mr. Miller founded, and for forty years served as president of, The American School in Chicago — an institution offering high school correspondence courses to students who were unable to engage in resident study. This was a grass roots enterprise based on the theory that young men and women could rise, through a significant educational experience, to an attainment and self-realization otherwise impossible for them. The ideal atmosphere for such an experience was, in Mr. Miller's mind, to be found in such a place as

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Oberlin, where it had surrounded him, but the experience itself was the great thing, and must be provided for all who could profit from it through whatever means were available. To make certain, however, that the ideal as well as the utilitarian aspects of education were being served, Mr. Miller entered upon, and consistently followed, a program of annual giving to Oberlin and to other liberal arts colleges, to art museums and civil agencies, which contributed to the total atmosphere in which the fullest possible educational potential could be realized.

And so it came about that for certain of its recurrent needs, such as the enlargement of its student loan resources and the enrichment of its art collections, and for a multitude of non-recurrent needs as they might arise, Oberlin College was able for many years to look to R. T. Miller, Jr., as the Roman poets looked to Maecenas. He was always sympathetic, always responsive, within the framework of his announced interests. By and large, those interests did not extend to what are sometimes described as "bricks and mortar," although we are indebted to him for the dignified and significant memorial to coeducation, which stands between the Allen Art Museum and the Hall Auditorium. His preferences were for the support of values as seemingly diverse as the provision of financial resources for needy students and the furnishing of an aesthetic background for the college work of all students, which would create for them an enduring memory of a great experience wrought out in the presence of the best artistic achievements of the race.

This diversity of interest presented no real problem to Mr. Miller. Education was in his view a great and a memorable experience. For him it had been a revelation of worth and beauty, a transformation and an illumination after which life could never sink back into the commonplace. It distressed him to think that any young person who really wanted such an experience should be denied it. To those whose ambition was strong enough to surmount present sacrifice for the sake of future gain, he wanted to afford the opportunity to borrow against that anticipated future that the present experience might be as rich as possible. And for the enrichment of the present experience of all Oberlin students, Mr. Miller made his annual contributions toward the purchase of art objects, always with the stipulation that the money be spent within a year or two at the most. The two major interests in his giving were thus served: to encourage students to mortgage hopefully an unknown future in order to avail themselves more fully of a tremendous present, which, by his donations to the Art Museum, he proposed to make still more significant.

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It is impossible to exaggerate the degree to which the work of a college like Oberlin is strengthened by an alumnus like R. T. Miller, Jr. Financial arms are important, but so is the shield of faith. An institution equipped with the one and defended by the other as it exists in the minds and hearts of its friends, may be well nigh invincible.

Donald M. Love

It would take a writer of the highest rank to reveal adequately the innermost forces which shaped such a wise and completely unselfish person as Mr. R. T. Miller, Jr. The qualities of which one was first aware were those of concern for and dedication to mankind. He treated his fortune as though he were merely its custodian.

A visit in his stately but simple family home in Scottsville, N.Y., revealed much of his philosophy of life. The house is surrounded by a garden ablaze with flowers, yet if one looks closely one spies a modest row of luxuriant lettuce or parsley to which he had given equal standing. The rich fields encircling the garden are not shut out by hedges but are left free to give an expansive view of the lands which had been harvested by generations of his family. A rustic grape arbor in the garden is placed so that he could get an unobstructed panorama, and it was there that he always took me as we talked about the Museum.

Only rarely does one come upon a life so completely dedicated to giving. He did not wait until his death to bequeath his fortune. He wanted to see his gifts working, yet I have never seen a donor less prone to interfere in the way his funds were used. The only stipulation he put upon the money he gave to Oberlin was that it be used for the purchase of works of art. If at times he showed some slight disappointment concerning an object, it was never meant to criticize the Purchase Committee's choice, but to regret that he could not have given more so that finer examples could be procured. He was the most difficult person to thank or show appreciation to. At the slightest expression of gratitude, you felt you were talking to deaf ears.

Though he always slipped quietly into the Museum, he was not easily missed, for he stood a full head above the average visitor. From my desk in the court I often watched him as he examined each object with care and understanding, always lingering over the newest acquisitions.

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Though he scorned the idea that he knew anything about art, I learned from many tours around the Museum with him how discriminating and sensitive his taste was. It made me regret all the more his reluctance to take any part in the selection of additions to the collection. Once when I remonstrated with him, he said, "Now, Mrs. King, if you were to ask me to help you select a riding horse, I would do it with the greatest pleasure for I know something about horses."

Great as was his generosity to Oberlin College and the University of Rochester, it by no means ended with these institutions. It was only accidentally that I discovered over the years how widespread his desire was to help wherever he encountered a need. Not long ago he gave the village of Scottsville a charming and well-equipped library. Rollins College was indebted to him in many ways, yet he also supported the Winter Park Negro kindergarten. I heard him say to the director, "Be sure to let me know when you want something." The light which came into this director's eyes was all he needed in way of gratitude. These are only a few examples which have come under my observation, but I am sure that others could recount many, many more.

One of the highlights in the Florida season at Winter Park was the tea he gave for all the Oberlin alumni at one of the town's most delightful club rooms. A luxurious tea was supplied by the best caterer in town; he did not expect us to share the simplicity of his own way of living. His small apartment there was without luxury of any sort; he ate in inexpensive restaurants around town or prepared meals for himself in the tiny kitchenette.

He seemed to sense with unerring instinct what would give most pleasure to foreign students visiting this country for the first time. One case came to my attention when he sent a check, quite unsolicited, to a Parisian boy so that he could visit the French part of Canada. The student's reaction was complete consternation. He said, "What sort of man is this who doesn't even know me and yet answers my most secret desire! I did not know such a person existed."

The amazing growth and significance of the Museum's collections is largely due to the generous funds Mr. R. T. Miller, Jr., provided, along with the encouragement such interest gave to other donors. Instead of the building's being "an empty shell," as a distinguished visitor once called it, the Allen Memorial Art Museum now houses one of the finest college collections in the country.

Hazel B. King

## IN MEMORIAM

R. T. Miller, Jr. was the sort of benefactor of whom museum directors dream but whom they very rarely encounter. Each year since 1940 without solicitation of any sort he made large gifts of money to Oberlin for the purchase of works of art and yet never questioned or sought to influence their choice. Each commencement he returned to his college and examined the objects which had been purchased during the year and always, on the occasions when I accompanied him, he had only praise for the work of the Purchase Committee even though he himself did not admire everything which was bought.

I remember clearly his very first conversation with me concerning the Art Museum and the collection. Its substance was as follows: "You have a fine building, Mr. Ward, but very little of importance in it," (a fact which was all too true); "I should like to see Oberlin possess a worthy collection of art which would stimulate your students and all others associated with the College. I will make a gift to the Museum, (and here he named a sum well up in the thousands) if you will raise an equal amount." Naturally I was delighted but I had to tell him that, under college rules, I was not allowed to solicit funds and that it was doubtful if the College would be willing to ask for money for a single department. It was at this point that he displayed that amazing generosity which was one of his finest characteristics, saying, "In that case, I will give you the money anyway, provided only that you will spend it immediately for the purchase of works of art and not for endowment."

This was the first of a series of similar annual gifts, each one announced to me by a delightful letter in which he almost always wrote that he was "scraping the bottom of the barrel" and that there might be nothing left for subsequent years. Yet his barrel was like the widow's cruse, and annually during my directorship, and since then in Mr. Parkhurst's, he continued these gifts until his recent death. And in addition to this outstanding generosity, he bequeathed to Oberlin a significant sum for the benefit of the Art Museum.

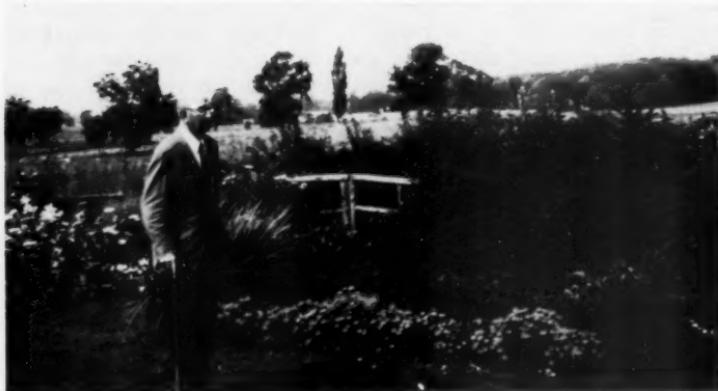
An adequate account of Mr. Miller's interest in the cause of art at Oberlin would take more space than that allotted to me. Mrs. King and Mr. Love have suggested certain aspects of it. But I should like to mention two cases in which his generosity was directed especially to me. Spurred by the Jefferson Bicentennial, I had started to collect duplicates of all the art books in his library in order that we might have at Oberlin, original contemporary editions of the works which had had such an influence on Jefferson and on the subsequent architecture of America. Although I realized, as Mr. Love has written, that Mr. Miller

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had a prejudice against spending money for "bricks and mortar," I took the liberty of suggesting to him that this library should be properly housed and that perhaps he would be willing to break his rule. He graciously yielded to my request and provided the complete furnishing of our Jefferson Room. The second instance of his understanding and generosity came at the time when our daughter Helen was killed. Although he had known her only slightly, yet when he heard that Mrs. Ward and I were planning a memorial room at the Art Building to contain a collection of fabrics and costumes, he suggested that a large portion of his gift for that year should be used for purchases for the "Helen Ward Collection."

It is difficult to express my personal appreciation of Mr. Miller's friendship and his gifts. Both contributed very much to my last years at Oberlin. Like all who were fortunate enough to know him, I admired him greatly, for his loyalty to the College, for his unassuming generosity to her and to many other causes and institutions, but above all for his outstanding personality. The number and quality of the objects acquired through the years with the Miller funds have raised the Allen Memorial Art Museum from a very minor position among American college museums to a rank only slightly below the finest of them. Its collection is, in many respects, his monument, and a notable one.

Clarence Ward



#### IN MEMORIAM

Everyone was fond of Mr. Miller, but it is not easy to say in retrospect from what this universal affection arose.

My own acquaintance with him began only when I assumed the Directorship of this museum in 1949, and our brief friendship was maintained principally through a frequent exchange of letters, and but rare visits. Therefore it is chiefly from those letters over nine years that I received my impressions of the man we are commemorating.

On one occasion in the spring I did visit him and his four gracious sisters at their family home, Fraser Farm, and from that visit I still carry a vivid picture. He was a tall figure in which every gesture and movement bespoke his natural calm and dignity, but above all his humanity. This was conveyed in part, I think, by his posture, for he was wont to incline slightly toward you, with attentiveness to your presence and your words. But it was his unaffected gestures which, in their very economy, were most expressive of his gentleness, unhurried, forthright, never ordering or directing, but pointing out and proffering.

Possibly I recall these gestures so clearly because of some basic kinship they had with the handwriting of his letters. Mr. Miller always wrote with a long, free sweep of the pen. His letters were always prompt, always thoughtfully personal and pervaded by a gentle and charming humor; they were the sort of letters that, being so personally directed, stimulated one to reply immediately, for they conveyed the air of a pleasant, if sporadic conversation.

In recent years Mr. Miller was rarely able to visit the museum because of failing energy and increasing difficulties with vision. He gave no sign of being unduly upset by the latter infirmity and we were accustomed to send him photographs of the works of art which had been acquired by the College in his name. Always he responded, telling of his pleasure in the acquisition, modestly disparaging his own critical judgment in the visual arts, and encouraging us in our endeavors. In 1955, for example, he wrote, "A Scotchman, you know, loves a bargain. You were certainly lucky in the Terbruggen, and I hope you may be quite as fortunate this year. The Ribera is a good start." And again, the next year, "The new *Bulletin* of the Art Department is itself quite a work of art. Incidentally my small gifts do not deserve so much publicity, as the splendid paintings given by Mrs. Prentiss are far more important and valuable than all the 'Miller items,' and I fear it may give a wrong impression of the museum."

In other exchanges I reminded him of the far-reaching effects his gifts were to have, and I believe it pleased him to realize that with each

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new acquisition he was providing Oberlin students with another access to knowledge, a new vista on man's ideas and ideals, for he wrote at that time, "It is needless to add that I 'am strong' for your plan to make the fine arts an integral part of higher education. While I have completely forgotten my Greek, Latin and Math, I still get a lot of enjoyment and satisfaction out of my very meager knowledge of the fine arts. The course in appreciation of art by Charles Eliot Norton was worth more than any half dozen other graduate courses at Harvard. Prof. Ward reminds me strongly of Prof. Norton."

These works of art are catalogued in this issue of the *Bulletin*. They represent the richness of his provision for others; this was characteristic of his whole approach to life and human relationships. What he has done to put before the wondering eyes and inquisitive minds of students the works of Douris, Rubens, Fragonard, Claude, Cézanne, Picasso and many others perpetuates his spirit at Oberlin and wherever Oberlin graduates move. This will be his memorial.

Charles Parkhurst

What would it be like to teach the history of art in Oberlin if Mr. Miller had not been with us? It is hard to imagine, perhaps harder for this writer than for many others because he had been lucky enough to have some good original works of art at his disposal wherever he taught before coming to Oberlin, and arrived at Oberlin when the first Miller gifts were being made. At the risk of making an understatement, one might compare teaching the history of art from photographs and slides only, with teaching the history of music from records only. The student of music history can learn a good deal from records but he will never be able to really master his field without listening to "live" music because he will lack a whole "dimension" in his approach to that art. The case for the visual arts seems to be stronger since here, original and reproduction are on the whole even farther apart than in music. Realizing this, more and more colleges have recently acted on the conviction that instruction in the history of art without "live" works of art is under a most severe handicap. Through Mr. Miller's generosity, Oberlin has been able within twenty years to match and even excel the collections of schools to which a much longer tradition and a basically much more favorable climate had given a tremendous start.

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In the teaching of the history of art, an especially dangerous situation has recently developed with regard to the relationship between originals and reproductions. Fifty to eighty years ago, a generation of giants in our discipline grew up with art books containing either no illustrations at all or a few illustrations of such miserable quality that the reader found himself immediately thrown back upon the originals if he wanted to do any serious work at all. The books written by these men themselves were already much better illustrated; in the wake of first rate black-white photography came first rate black-white halftones and heliogravures, and finally color photography and color reproductions, usually second and third rate but now slowly improving and surely "here to stay." All this has produced the widespread but extremely dangerous illusion that reproductions in books *can* replace originals — an illusion often made even more deceptive by the fact that the dust-jackets, and even the authors of more recent books, sometimes talk about the illustrations as though they were the originals themselves, a spurious claim completely unthinkable before the advent of the "superbly faithful" color reproduction. The result has been a library atmosphere in which the student is apt to read less and look more, but unfortunately in such a way that he reads less of the writing that *leads* him to the work of art without pretending to *show* it to him, and looks more at those reproductions which *mislead* him as to the very essence of a work of art by *pretending* to show it to him. In the face of such confusion, the road back to the work of art itself is the only road that promises sound relief, and while a college museum cannot offer to the student the originals of the greatest masterpieces of the past and the present, which he studies — and must continue to study — from photographs, slides, and indeed from color reproductions, the originals in that collection, selected from all periods and media, will provide him with respectable, and often much more than just respectable works of art which have the absolutely irreplaceable advantage of being alive — paintings alive with real pigments and in their own irreducible size, pieces of sculpture alive with their real three-dimensionality and the "feel" of their texture, drawings and prints, ceramics and stained glass, all alive with their unique properties which are so often completely untranslatable into the photographic image. The student will then be able to transfer his experience before such works to those studied in class, provided he receives the necessary guidance.

But such guidance can come only from a teacher whose relationship to the live work of art has retained the flavor of connoisseurship

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without which all instruction in the history of art is bound to fail in some important respects. Just as the teacher must keep his methodological tools in good order by doing research work, so he must keep his connoisseurship alive by constant communication with original works of art. By and large, the teachers of the history of art in this country have fewer opportunities for traveling to the greatest artistic treasures than had the much less numerous and economically more independent representatives of the pioneer generation in this field, here as well as in Europe. All the more, to be able to go to class by way of a museum filled with distinguished works of art of all periods is a privilege never to be slighted — and never to be taken for granted. It may not even matter before which of these works we will tarry before facing our students; we may pick up some precious inspiration for a class on Cézanne from looking at our van Dyck or for a class on van Dyck from looking at our Cézanne. We could do neither without the munificence with which Mr. Miller has enabled this museum to be filled with live works of art; and we shall always remain aware with deep gratitude that Mr. Miller's self-effacing modesty has made it possible to purchase works of art in the choosing of which we teachers have invariably been given a decisive voice.

Wolfgang Stechow

## *Introduction to the Catalogue*

From the time the Miller Fund was made available in 1940, approximately three hundred and forty works of art have been acquired by the Museum in his name. Among these are the cream of the painting, drawing and print collections, as well as sculpture, decorative arts, and textiles. A catalogue of the Miller acquisitions follows this brief introduction. The Spring issue of the *Bulletin* contains 133 plates illustrating Miller Fund acquisitions.

The acquisition of these three hundred and forty objects purchased with the Miller Fund has been a joint undertaking, made by the Museum Purchase Committee under the chairmanship and guidance of the two directors of the Museum: Mr. Ward, from 1940 to 1949, and Mr. Parkhurst, from 1949 to the present.

In 1940 the sculpture court of the Museum contained a rich assortment of plaster casts from Attic Greece to Quattrocento Italy. (Today, these are *sub terra*, available to students and teachers for the asking.) In those days the painting galleries, when they were not filled with some of the lively loan shows assembled by Mrs. King, contained for the most part works from the Olney Bequest of 1904: a very respectable group of Hudson River landscapes, and a somewhat less distinguished collection of older masters. Thus, when the Miller Fund began, there was indeed need for improvement in many areas of the Museum collection. Even a very rich museum, which we have never been, will find areas of need, given a devoted donor and a substantial sum of money.

While the catalogue contains the necessary factual information on the Miller acquisitions, a few observations might be made concerning the method and order of acquisition which cannot be deciphered easily in the alphabetical arrangement of the catalogue.

For instance, the first accession made with the Miller Fund in 1940 was the Jacopo del Casentino *Crucifixion*. Mr. Ward taught a course in Italian painting for over half his teaching years at Oberlin and long felt the need of having original works of art in this field. Mr. Miller's gift in 1940 also paid for the Lydian sarcophagus fragment from Smyrna. Mr. Capps would naturally look out for the Museum's holdings in ancient art. The sarcophagus fragment is still, perhaps, the most important piece of ancient sculpture in the museum. Another Miller acquisition in 1940 was the Barthel Bruyn *Portrait of a Lady*, one of the prime ex-

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amples of 16th century portraiture in the collection. Mr. Stechow's concern with Northern painting as a teacher and scholar is too well known to need pointing out here.

Throughout the nearly twenty years of the Purchase Committee's work, the various members of the Art Department, who make up the majority of the Committee, were as eager to assure, and did indeed assure, acquisition of objects of quality in fields not their own. Mrs. King, Curator of the Museum for twenty-four years, always contributed to the Committee's work a sure sense of quality and an unfailing discrimination.

Two special groups of acquisitions reveal Mr. Miller not only as a generous and impartial donor, but as a deeply sympathetic man. It may now be disclosed that it was Mr. Miller who gave funds anonymously for the memorial to Dr. W. F. Bohn, former assistant to the president of the College: the seated Bodhisattva from Lung-mén, the Shang bronze libation cup, and the T'ang gilt bronze lion. The second such group is the collection of textiles and costumes begun as a memorial, at the time of the death of Helen Ward, daughter of Mr. and Mrs. Ward, with purchases of over one hundred ecclesiastical vestments, 17th and 18th century costumes, brocades, velvets, and other textiles. This collection has since continued to grow through other gifts.

During the early years of the Miller gifts, in the 1940's, thirty-two paintings, twenty-five pieces of sculpture, thirty-six prints, and seven drawings were acquired. In the 1950's this pattern differs. Only eighteen paintings were purchased with the Miller Fund, seventeen sculptures, nineteen prints, but fifteen drawings. The decrease in number of the first three categories during the 1950's reflects not only the fact that the proverbial "gaps" in the collections were gradually being filled, but also the fact of the great increase in prices during the second decade of buying with Miller money. While Mr. Miller's annual gifts remained the same in the eighteen years of giving (the money was not to be invested), the value of the dollar was sharply decreasing. Drawing, the one category where acquisitions numbered more in the 1950's than in the 1940's, is an area in which a small museum with limited storage and gallery space will naturally profit by an active search for objects of high quality.

The most important acquisition of the first year of the new decade was the fine landscape by Paul Cézanne. Not coincidentally, this acquisition was made soon after Miss Johnson assumed full-time teaching duties, and offered, among other courses, one in modern painting. Then

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followed a procession of other distinguished acquisitions, most of which have already been published in earlier *Bulletins*, including the Fragonard in 1951, the Gorky and the Rembrandt *St. Francis* in 1952, the Terbrugghen in 1953, the Lippi drawing in 1954, the Ribera, the Douris oenochoë, and the African and modern European sculpture in 1955, the Berckheyde and the Nymphenburg porcelain in 1956, the P'u-ming orchid painting and Renaissance bronzes in 1957, and the Jan Steen in 1958.

The catalogue is arranged in the following eleven sections: paintings, drawings, prints, sculpture and small bronzes, metalwork and enamel, ceramics, ivory, stained glass, furniture, oriental arts, and textiles. Arrangement within groups is alphabetical by artist or by region.

Most of the Miller acquisitions from 1940 to 1944 were catalogued either in the publication which appeared out of the *Bulletin* series in 1941, *Acquisitions from the R. T. Miller, Jr. Fund*, or in Volume I of the *Bulletin*. These references are not included in the present catalogue unless the object was reproduced in one of these earlier publications. References to objects in the lists of recent accessions appearing in the fall and spring numbers of each *Bulletin* are also not included, unless they were illustrated or there has been a change of attribution since their initial publication. The plates are bound separately in the Spring *Bulletin*, and are arranged chronologically. The selection of plates has been determined partly by the availability of cuts and partly by the desire to include as many of the more recent acquisitions as possible.

Chloe Hamilton



45. Terbrugghen, *Saint Sebastian* (detail)

## *Catalogue*

## *Paintings*

**APOLLONIO DI GIOVANNI** Florentine 1415 - 1465

1      *Battle between the Athenians and the Persians*: cassone panel, painted in 1463 for wedding of Caterina Rucellai and Pietro Vettori. For lost companion piece see bibliog.

Tempera on panel H. 16½ in. W. 60¾ in. Acc. no. 43.239

Collections: Count Toscanelli, Pisa, sold Florence, 1883

## **Stroganoff, Rome**

Emil Weinberger, Vienna, sold Vienna, October, 1929, no.  
456

References: Bottega book from the workshop of Marco del Buono and Apollonio di Giovanni, 1446-1463, see p. 437 in P. Schubring, *Cassoni*, Leipzig, 1915; for panels see pp. 111-112, 282, nos. 277-279

Weltkunst, Vol. 8, 1934

W. Stechow, "Marco del Buono and Apollonio di Giovanni, Cassone Painters," *AMAM Bulletin*, Vol. I, no. 2, 1944, pp. 4-23, figs. 1, 5, 7, and cover

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 20

E. H. Gombrich, "Apollonio di Giovanni," *Journal of the Warburg and Courtauld Institutes*, Vol. XVIII, 1955, pp. 16-34, plates 7a, 8

Illustrated page 83

## AUSTRIAN Salzburg School ca. 1480

2 St. Michael weighing Souls, and the Presentation in the Temple  
wing of an altarpiece, painted on both sides

Tempera on panel H. 36 $\frac{3}{4}$  in. W. 30 $\frac{1}{2}$  in. Acc. no. 43.113

Collection: Hans J. Dernburg

Reference: R. Arnheim, *Art and Visual Perception*, Berkeley and Los Angeles, 1954, pp. 9-10, fig. 5 (St. Michael)

BASSANO (Giacomo da Ponte)	Venetian	1510 - 1592
3 <i>Nativity</i>		
Oil on panel   H. 22 $\frac{1}{2}$ in.   W. 15 $\frac{1}{2}$ in.   Acc. no. 55.8		
Collections: Earl of Egremont		
William Wyndham, Orchard Wyndham, Williton <i>Illustrated page 217</i>		
BAZZANI, Giuseppe	Mantuan	ca. 1690 - 1769
4 <i>Death of Sapphira</i> (Acts V, 7-10)		
Oil on canvas   H. 36 $\frac{1}{4}$ in.   W. 55 $\frac{1}{2}$ in.   Acc. no. 43.278		
Collections: Ernst Lang, Berlin, 1927		
Dr. Fritz Haussmann, Berlin, 1935		
Eduard Hirschler, sold April 26, 1900, at Hirschler, Vienna, no. 49, as Tiepolo		
Prince Henry of Bourbon, sold April 2, 1906, at Hirschler, Vienna, no. 85, as Piazzetta		
Exhibitions:	Wertheim, Berlin, "Italian Painting of the 17th-18th Centuries," May - June, 1927, no. 15	
	Wiesbaden, "Italian Painting of the 17th-18th Centuries," May - June, 1935, no. 15, ill.	
	Schaeffer Galleries, New York, "Gems of Baroque Painting," January 27 - February 28, 1942, no. 2	
	Berkshire Museum, Pittsfield, Mass., "Baroque Painting," June, 1942	
	Smith College Museum of Art, Northampton, "Italian Baroque Painting," February 6-25, 1947, no. 26	
	Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3 - 21, 1954, no. 50, ill.	
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	University of Kansas Museum of Art, Lawrence, "Masterworks from University and College Art Collections," February 22 - March 30, 1958, no. 73	
References:	V. Bloch, in <i>Vita Artistica</i> , 1927, pp. 178-79	
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M. Goering, in *Pantheon*, Vol. XXI, 1938, p. 95, ill.

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A. Pigler, *Barockthemen*, Budapest and Berlin, 1956, Vol. I, p. 381

*Illustrated page 245*

BERCKHEYDE, Job

Dutch

1630-1693

5 *Bakery Shop*, ca. 1680. Signed center right, "J. Berckheyde"

Oil on canvas H. 18 $\frac{1}{2}$  in. W. 15 $\frac{1}{2}$  in. Acc. no. 56.62

Collections: Arthur Hunter, Liverpool

In sale P. Dalton a.o., London (Christie's), June 15, 1956, no. 106

Exhibition: Menstrie Art Museum, Bath

References: W. Stechow, "Job Berckheyde's 'Bakery Shop,'" *AMAM Bulletin*, Vol. XV, no. 1, 1958, pp. 4-14, figs. 1-4; reprinted in *Art Quarterly*, Vol. XX, 1957, pp. 485, 487, and 489, ill. p. 482

*Gazette des Beaux-Arts*, Chronique des Arts supplement, VI Ser., Vol. LI, April, 1958, p. 17

*Illustrated page 239*

BRAQUE, Georges

French

1882-

6 *Blue Guitar*, 1943. Signed lower right, "G. Braque"

Oil on canvas H. 29 in. W. 21 in. Acc. no. 48.297

Exhibitions: Paris, Salon d'Automne, 1944

London, Tate Gallery, 1946

Junior Art Gallery, Louisville, September 15 - December 17, 1954

San Francisco Museum of Art, "Art in the 20th Century," June 17 - July 10, 1955, cat. p. 11

Des Moines Art Center (Iowa), "10th Anniversary Exhibition: Current Painting Styles and their Sources," June 1 - July 20, 1958, ill.

Ackland Memorial Art Center, University of North Carolina, Chapel Hill, "Paintings, Drawings, Prints and Sculptures from American College and University Collections," September 20 - October 20, 1958

References: *Cahiers d'Art*, 15th - 19th year, 1940-44, p. 104

S. Fumet, *Braque*, Paris (Braun) and New York, 1946, pl. 9 (color)

W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, pp. 44-45, fig. 15

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M. Gieure, *G. Braque*, Paris and New York, 1956, pl. and no. 108, p. 102

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BRIL, Paul Flemish 1554 - 1626

7 *Landscape*. Signed and dated lower right, "Paolo Brill 1623"

Oil on canvas H. 27 $\frac{3}{4}$  in. W. 40 $\frac{1}{2}$  in. Acc. no. 53.257

Collections: Earl of Lonsdale, Lowther Castle

Alan P. Good, Glympton Park, Woodstock, Oxford

Exhibitions: Delft, The Netherlands, Art Dealers' Fair, Summer, 1953

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3 - 21, 1954, no. 38, ill.

Fogg Art Museum, Harvard University, Cambridge, "Landscape, Massys to Corot," May 6 - June 3, 1955, no. 1

References: G. F. Waagen, *Treasures of Art in Great Britain*, Vol. III, London, 1854, p. 260

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 38

W. Stechow, "A Landscape by Paul Bril," *AMAM Bulletin*, Vol. XII, no. 2, 1954, pp. 23-31 ,fig. 1

*Art Quarterly*, Vol. XVII, 1954, pp. 182-83, ill.

Miller, Healy, Olney, and Friends of Art Funds

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BRUYN, Barthel the Elder German (Cologne) 1493 - 1555

8 *Portrait of a Lady*, ca. 1530 Probably the same woman as in portrait in Landesgalerie, Hannover

Oil on panel H. 12 $\frac{1}{4}$  in. W. 10 $\frac{1}{2}$  in. Acc. no. 40.42

Collections: Garthe, Cologne

Raderschatt, Cologne

F. Hax, Cologne, 1904

M. Manoli, Berlin

Ernst Rosenfeld, New York

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Exhibitions: Düsseldorf, 1904, no. 78

F. Kleinberger, New York, "Loan Exhibition of German Primitives . . .," November 3-30, 1928, no. 50

City Art Museum of St. Louis, "Forty Masterpieces," 40th Anniversary Exhibition, October 6 - November 10, 1947, no. 3, ill.

John Herron Art Museum, Indianapolis, "Holbein and his Contemporaries," October 22 - December 24, 1950, no. 11, ill.

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 28, ill.

Wallraf-Richartz Museum, Cologne, "Barthel Bruyn 1493-1555," June - August, 1955, no. 115, ill.

Ackland Memorial Art Center, University of North Carolina, Chapel Hill, "Paintings, Drawings, Prints and Sculptures from American College and University Collections," September 20 - October 20, 1958

References: E. Firmenich-Richtartz, *Bartholomäus Bruyn und seine Schule*, Leipzig, 1891, p. 101

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C. L. Kuhn, *A Catalogue of German Paintings . . . in American Collections*, Cambridge, 1936, p. 27, no. 30

*Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 13, ill.

W. Stechow, in *Art Quarterly*, Vol. IV, 1941, pp. 248-49, ill. p. 243

*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 44, ill.

M. Olsson, in *Arkeologiska Forskningar och Fynd*, 1953, p. 231, fig. 4

*Katalog der Gemälde Alter Meister in der Niedersächsischen Landesgalerie Hannover*, Hannover, 1954, p. 44, no. 45

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 28

*Weltkunst*, Vol. 25, 1955, p. 11, ill.

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CASENTINO, Jacopo del      Florentine      died in 1349 or 1358

9      *Crucifixion with Mary, Mary Magdalene, John, and St. Anthony*,  
ca. 1340 - 1345

Tempera on panel   H. 17 $\frac{3}{4}$  in.   W. 7 $\frac{1}{4}$  in.   Acc. no. 40.37

Exhibition: Oberlin, "Cornerstones for a College Art Collection," May 22 - June 15, 1939, no. 22

References: W. Stechow, in *Oberlin Alumni Magazine*, November, 1940, p. 4, ill.

*Connoisseur*, Vol. 107, 1941, p. 72, ill.

*Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 9, ill.

*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 23, ill.

CÉZANNE, Paul	French	1839 - 1906
10 <i>Viaduct at L'Estaque</i> , 1882 ?		
Oil on canvas	H. 17½ in. W. 21½ in.	Acc. no. 50.3
Collections:	Ambroise Vollard, Paris	
	Oskar Schmitz, Dresden	
Exhibitions:	Berlin, "XXVI. Ausstellung der Berliner Sezession," 1913	
	Kunsthaus, Zürich, "Sammlung Oscar Schmitz," 1932, no. 29	
	Kunsthaus, Zürich, "Französische Malerei des 19. Jahrhunderts," May 14 - August 6, 1933, no. 78	
	Wildenstein & Co., Paris, "La collection Oscar Schmitz," 1936, no. 12, ill.	
	Kunstmuseum, Basel, extended loan	
	Wildenstein & Co., New York, "Loan Exhibition of Cézanne," March 27 - April 26, 1947, no. 21, ill.	
	Wildenstein & Co., New York, "Six Masters of Post Impressionism," April 8 - May 8, 1948, no. 4, ill.	
	Art Institute of Chicago, February 7 - March 16, 1952, and Metropolitan Museum of Art, New York, April 4 - May 18, 1952, "Cézanne: Paintings, Watercolors, and Drawings, a Loan Exhibition," no. 56, ill.	
	Fort Worth Art Center (Texas), "Inaugural Exhibition," October 8-20, 1954, no. 8, ill.	
	Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries (from Oberlin collection), February 3-21, 1954, no. 61, ill.	
	Gemeentemuseum, The Hague, "Paul Cézanne 1839-1906," June - July, 1956, no. 25, ill.	
	Pavillon de Vendôme, Aix-en-Provence, "Exposition pour commémorer le cinquantenaire de la mort de Cézanne," no. 25, ill.	

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Kunsthaus, Zürich, August 22 - October 5, 1956, no. 25, ill., Haus der Kunst, Munich, October 12 - November 18, 1956, no. 31, ill., and Wallraf-Richartz Museum, Cologne, December 8, 1956 - January 31, 1957, no. 16, ill., "Paul Cézanne 1839 - 1906"

Milwaukee Art Institute, "An Inaugural Exhibition," September 12 - October 20, 1957, no. 66, ill. p. 46

References: C. Glaser, "Die XXVI. Ausstellung der Berliner Sezession," *Die Kunst*, Vol. XXVII, 1913, p. 469, ill. p. 472  
 M. Denis, in *Kunst und Künstler*, Vol. XII, 1914, p. 215  
 M. Dormoy, "La collection Schmitz à Dresden," *L'Amour de l'Art*, Vol. VII, 1926, p. 341  
 K. Pfister, *Cézanne, Gestalt, Werk, Mythos*, Potsdam, 1927, p. 6, pl. 64  
 E. Waldmann, "La collection Oscar Schmitz," *Documents*, 1930, 6/II, p. 320  
 L. Venturi, *Cézanne*, Paris, 1936, Vol. I, p. 152, no. 401; Vol. II, pl. III, no. 401  
 E. Johnson, "'The Viaduct at L'Estaque' of Paul Cézanne," *AMAM Bulletin*, Vol. VII, no. 1, 1949, pp. 4-12, ill. pp. 4, 11; reprinted in *Art Quarterly*, Vol. XIII, 1950, pp. 353-54, ill.  
*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 61  
*Arts*, August 7, 1956, p. 8, ill.

**Miller and Prentiss Funds**  
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CHARDIN, Jean-Baptiste-Siméon      French      1699 - 1779

11 *Still Life with Rib of Beef.*  
"chardin 1739" Signed and dated lower right center,

Oil on canvas H. 16 in. W. 13½ in. Acc. no. 45.32

Collections: Private collection in England  
John W. Simpson, New York

Exhibitions: Oberlin, "Still Life Paintings 17th to 19th Century," March, 1945

Arnold Seligmann-Helft Galleries, New York, "French Still Life from Chardin to Cézanne," October 22 - November 29, 1947, no. 15

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 51, ill.

**Albright Art Gallery, Buffalo, "Painters' Painters," April 16 - June 2, 1954, no. 14, ill.**

Minneapolis Institute of Arts, October 5 - November 2, 1954,  
Wildenstein and Co., New York, November 16 - December  
11, 1954, "French 18th Century Painters," no. 4

William Rockhill Nelson Gallery of Art, Kansas City, "The Century of Mozart," January 15 - March 4, 1956, no. 11

References: *AMAM Bulletin*, Vol. II, no. 1, 1945, p. 12.

K. Martin, "Notes on a Still Life by Chardin," *AMAM Bulletin*, Vol. IX, no. 1, 1951, pp. 17-23, fig. 3

AMAM Bulletin, Vol. XI, no. 2, 1954, pl. and no. 51

J. D. Morse, *Old Masters in America*, New York, Chicago,  
San Francisco, 1955, p. 25

*The Nelson Gallery and Atkins Museum Bulletin*, Vol. I, no. 1, 1956, p. 13, no. 11, p. 25

K. Martin, "Bemerkungen zu zwei Kopien nach Stillleben von J. B. S. Chardin," *Festschrift Kurt Bauch*, Munich, 1957, p. 243, note 9

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COURBET, Gustave      French      1819-1877

French

1819-1877

12 *Castle of Chillon.* Signed and dated lower left, "G. Courbet  
72" The date would indicate that this is the earliest  
of Courbet's many representations of this subject.

Oil on canvas H. 25½ in. W. 31 $\frac{1}{16}$  in. Acc. no. 58.47

Collection: Bähler, Château de Meggen, Lucerne

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DELACROIX, Eugène      French      1798 - 1863

French

1798 - 1863

13 *The Beheading of St. John the Baptist*: sketch for a spandrel of the ceiling of the Library of the Palais Bourbon, Paris, decorated between 1838 and 1847

Oil on canvas H. 13 in. W. 16½ in. Acc. no. 43.324

Collection: Adolph Lewisohn, New York (cat. Bourgeois, 1928, p. 16)

Exhibitions: Art Institute of Chicago, "Paintings, Drawings, and Prints by Eugène Delacroix," March 20 - April 20, 1930, no. 16

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 57, ill.

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References: J. Meier-Graefe, *Eugène Delacroix*, Berlin, 1909, pl. 191  
R. Escholier, *Delacroix*, Paris, 1929, Vol. III, ill. p. 68  
J. Meier-Graefe, in *International Studio*, Vol. XCVI, May, 1930, p. 29, ill.  
R. H. Wilenski, *French Painting*, Boston, 1931, p. 209  
*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 56, ill.  
N. B. Rodney, in *Metropolitan Museum Bulletin*, Vol. XI, 1953, p. 197  
J. D. Morse, *Old Masters in America*, New York, Chicago, San Francisco, 1955, p. 58  
Berner Kunstmuseum, *Mitteilungen*, February 20, 1958, pp. 2-3, ill.

DIEBENKORN, Richard American 1922-

14 *Woman by a Large Window*. Signed and dated lower left,  
"R D 57". Signed, dated, and titled on back  
Oil on canvas H. 70½ in. W. 65 in. Acc. no. 58.118  
Exhibitions: Los Angeles County Museum, 1957 (loan no. 57-586)  
Poindexter Gallery, New York, "Recent Paintings: Richard Diebenkorn," February 24 - March 29, 1958  
Reference: E. Johnson, "Diebenkorn's 'Woman by a Large Window,'" *AMAM Bulletin*, Vol. XVI, no. 1, 1958, pp. 18-23, fig. 1  
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DUGHET, Gaspard French 1613 - 1675

15 *Classical Landscape*  
Oil on canvas H. 38½ in. W. 48½ in. Acc. no. 45.34  
Collections: probably Sir Richard Worsley (died 1805)  
Earl of Yarborough, sold London, July 12, 1929  
Exhibitions: Wildenstein & Co., New York, "A Loan Exhibition of French Painting," May 9 - June 1, 1946, no. 15, ill.  
Cincinnati Art Museum, "Nicolas Poussin, Peter Paul Rubens," February 5 - March 8, 1948, no. 22  
References: G. F. Waagen, *Treasures of Art in Great Britain . . .*, London, 1854, Vol. II, p. 86  
G. F. Waagen, *Galleries and Cabinets of Art in Great Britain . . .*, London, 1857, Supplement, p. 67

DYCK, Anton van Flemish 1599 - 1641

16 *Portrait of a Man*, ca. 1615-16

Oil on panel H. 29 in. W. 24½ in. Acc. no. 44.28

Collection: L. Koppel, Berlin

Exhibitions: Berlin, Kaiser Friedrich-Museums-Verein, 1914, no. 38

Los Angeles County Museum, "Loan Exhibition of Forty-three Paintings by Rubens and Twenty-five Paintings by Van Dyck," November 19 - December 22, 1946, no. 44

Dayton Art Institute, "Old Masters from Midwestern Museums," March 5 - April 19, 1948, no. 9, ill.

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 37, ill.

Joslyn Art Museum, Omaha, Nebraska, "Notable Paintings from Midwestern Collections," November 30, 1956 - January 2, 1957

References: W. von Bode, *Die Meister der Holländischen und Flämischen Malerschulen*, Leipzig, 1919, p. 348

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W. Stechow, in *Art Quarterly*, Vol. VII, 1944, p. 297.

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W. Stechow, in *Phoebus*, Vol. II, no. 3, 1949, p. 121, fig. 6.

AMAM Bulletin, Vol. XI, no. 2, 1954, pl. and no. 37

J. D. Morse, *Old Masters in America*, New York, Chicago,  
San Francisco, 1955, p. 66

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EGYPTIAN                  New Kingdom                  ca. 1000 B.C.

17 Page from the Book of the Dead: a Pharaoh making offerings to Horus. Found at Thebes.

Ink on papyrus H. 9 $\frac{1}{8}$  in. W. 28 $\frac{3}{4}$  in. Acc. no. 52.15

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GELLÉE, Claude (LORRAIN)      French      1600 - 1682

18 *Sea Port of Ostia, Rome; engraved by Thomas Major, 1752*

Oil on canvas H. 39 $\frac{1}{2}$  in. W. 53 in. Acc. no. 45.33

## PAINTINGS

Collections: Prince Paul of Württemberg, 1848

Hugh A. J. Munroe (the Novar collection), 1878

Earl of Dudley

Exhibitions: Palais des Beaux-Arts, Paris, "Exposition du paysage français de Poussin à Corot," May - June, 1925, no. 122

London, "Ideal Home Exhibition," 1930, no. 29

Dallas Museum of Fine Arts (Texas), "French Painting: Classic to Romantic," January - February, 1942

Akron Art Institute (Ohio), February - March, 1953

References: J. Smith, *Catalogue raisonné . . .*, London, 1837, Vol. VIII, p. 347, no. 321

C. Redford, *Art Sales*, London, 1888, Vol. I, p. 270

M. Chamot, in *Country Life*, May 3, 1924, p. 714, ill.

L. Hourticq, E. Dacier and others, *Le Paysage français de Poussin à Corot à l'Exposition du Palais des Beaux-Arts*, Paris, 1925, p. 115, no. 122.

Pantheon, Vol. II, 1928, pp. 567-68, 570, ill.

Studio, Vol. 102, August, 1931, color plate opp. p. 102.

AMAM Bulletin, Vol. XI, no. 3, 1954, pl. and no. 42.

J. D. Morse, *Old Masters in America*, New York, Chicago,  
San Francisco, 1955, p. 29.

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GIORDANO, Luca

## Neapolitan

1632 - 1705

19 Christ Driving the Money-changers from the Temple: oil sketch for fresco dated 1684 on interior entrance wall in San Filippo Neri, Naples

Oil on canvas H. 38½ in. W. 47½ in. Acc. no. 52.28

Exhibitions: Oberlin, "Exhibition of Italian Paintings of the Seventeenth Century," February, 1952, no. 6, ill.

Akron Art Institute (Ohio), January 18 - February 19, 1954

**Art Institute of Zanesville (Ohio), "Masterpieces from Ohio Museums," April 11-30, 1954**

Georgia Museum of Art, University of Georgia (Athens),  
"Dedication Exhibition," January 28 - February 28, 1958,  
no. 80

References: *AMAM Bulletin*, Vol. IX, no. 2, 1952, no. 6, ill.; Vol. XI, no. 2, 1954, pl. and no. 48

A. Pigler, *Barockthemen*, Budapest and Berlin, 1956, Vol. I, p. 328. Illustrated, page 242.

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GORKY, Arshile American, born in Armenia 1904 - 1948

20 *The Plough and the Song.* Signed and dated lower right, "A Gorky 47"

Oil on canvas H. 50 $\frac{3}{4}$  in. W. 62 $\frac{3}{4}$  in. Acc. no. 52.16

Exhibitions: Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 77, ill.

William Rockhill Nelson Gallery of Art, Kansas City, "Some Points of View in Modern Painting," February 10 - March 17, 1957, no. 22

Cleveland Museum of Art, "Some Contemporary Works of Art," November 12 - December 31, 1958, no. 21, ill.

References: *AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 77

W. C. Seitz, "Arshile Gorky's 'The Plough and the Song,'" *AMAM Bulletin*, Vol. XII, no. 1, 1954, pp. 4-15, fig. 1

E. K. Schwabacher, *Arshile Gorky*, New York, 1957, pl. 67, p. 143

*Palette*, Spring, 1958, ill. p. 15

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GOYEN, Jan van Dutch 1596 - 1656

21 *Landscape with Dunes.* Signed with initials and dated lower right, "VG 1647"

Oil on panel H. 18 $\frac{1}{2}$  in. W. 28 in. Acc. no. 41.76

Collection: Frl. M. Focke, Bremen

Exhibitions: Van Wisselingh, Amsterdam, "Dutch and Flemish Pictures of the 17th Century," 1932, no. 3, ill.

Vassar College, Poughkeepsie, "Old Masters of the 17th and 18th Centuries," 1938, no. 7

Museum of Fine Arts of Houston (Texas), March, 1940, no. 7

University of Kansas, Lawrence, Kansas, "Masterworks from University and College Art Collections," February 22 - March 30, 1958, no. 74, ill.

References: C. Hofstede de Groot, *A Catalogue raisonné . . .*, London, 1927, Vol. VIII, no. 295

*Acquisitions 1941 - 1942*, Oberlin, 1942, no. 15, fig. 7

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 44

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PAINTINGS

HOGARTH, William

English

1697 - 1764

22 *Portrait of Theodore Jacobsen, Architect.* Signed and dated lower right, "W. Hogarth pinx, 1742." The architect holds a triangular plan, formerly thought to be that of Longford Castle, Wilts. Inscriptions: "Theodore Jacobson [sic], Esq." at top, left of center. "Elevation of a Triangular House by Theodore Jacobson, Esq." at bottom left. Old inscription on previous relining fabric: "Portrait of Jacobson the Architect with a plan of Longford Castle, Wilts by W. Hogarth 1742"

Oil on canvas H. 35 $\frac{1}{4}$  in. W. 27 $\frac{1}{2}$  in. Acc. no. 42.127

Collections: Earl of Radnor, Longford Castle, Wiltshire

William Davies, London, 1817

George Watson Taylor, London and Erlestoke Park, Wiltshire, 1832

Henry Ralph Willett, Merly House, Dorset

Exhibitions: Smith College, Northampton, October - November, 1944

Milwaukee Art Institute, October 18 - December 1, 1946

Minneapolis Institute of Arts, "Great Portraits by Famous Painters," November 13 - December 21, 1952, no. 18

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 52, ill.

William Rockhill Nelson Gallery of Art, Kansas City, "The Century of Mozart," January 15 - March 4, 1956, no. 54

Europe, 1956 - 1957, "Masterworks from American University Museums" (sponsored by the College Art Association)

References: J. Nichols and G. Steevens, *The Genuine Works of William Hogarth*, London, 1817, Vol. III, p. 178

J. Nichols (ed.), *Anecdotes of William Hogarth written by Himself*, London, 1833, p. 386

A. Dobson, *William Hogarth*, London, 1907, p. 215

*New Pallas*, February 5, 1942, p. 12

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*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 52, ill.

R. B. Beckett, in *Art in America*, Vol. XXXVI, 1948, pp. 173-74, fig. 9

R. B. Beckett, *Hogarth*, London, 1949, pp. 15, 56, no. 135, ill.  
*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 52  
H. M. Colvin, *A Biographical Dictionary of English Architects 1660-1840*, Cambridge (Mass.), 1954, p. 313  
J. D. Morse, *Old Masters in America*, New York, Chicago, San Francisco, 1955, p. 105  
*The Nelson Gallery and Atkins Museum Bulletin*, Vol. I, no. 1, 1956, pp. 11, 28, no. 54

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ITALIAN Florentine ca. 1330

23 *Crucifix*

Tempera on panel 11 ft. x 5 ft. 11 $\frac{1}{4}$  in. Acc. no. 42.129

Collection: Count Wilczek, Castle Kreuzenstein, Austria

Exhibitions: Brooklyn Museum, 1936, no. 117

Dallas Museum of Fine Arts, Centennial Exposition, Dallas, Texas, 1936, no. 19, ill.

Rochester Memorial Art Gallery, Rochester, New York, 1939

References: *Magazine of Art*, Vol. XXIX, 1936, p. 473

*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 22, ill.; Vol. XI, no. 2, 1954, pl. and no. 17

R. Offner, *A Critical and Historical Corpus of Florentine Painting*, New York, 1956, Section III, Vol. VI, p. 26, plates VI, VIa (with attribution to the Workshop of the Master of the Corsi Crucifix)

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ITALIAN Florentine (?) ca. 1450

24 *Page from an Antiphonary with Initial G, Group of Saints:*

*Introit of the Mass for the Feast of All Saints. F clef.*

*Four staves of four lines each, written in numes.*

*Text: Infesto o(mn)ium / S(an)c(t)or(um) ad missa introitus / Gaudea / mus om / nes in domino diem / festu(m) celebrantes sub [honore Sanctorum omnium]*

Tempera and gold leaf on vellum H. 19 $\frac{1}{4}$  in. W. 14 $\frac{1}{8}$  in.

Acc. no. 40.96

Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 11, ill.

## PAINTINGS

ITALIAN

Sienese

ca. 1300

25 *Madonna and Child with Saint Francis*

Tempera on panel H. 27 in. W. 20½ in. Acc. no. 45.9

References: E. B. Garrison, *Italian Romanesque Panel Painting*, Florence, 1949, no. 98, p. 60, ill.

M. Meiss, "Nuovi dipinti e vecchi problemi," *Rivista d'Arte*, Vol. XXX (1955), pp. 111-113, ill.

JAWLENSKY, Alexej

Russian

1867 - 1941

26 *Portrait of Madame Sakaroff*, 1908 - 1909. Signed lower right, "A. Jawlensky"

Oil on paper board H. 21 in. W. 19¼ in. Acc. no. 55.23

Collection: Fernand Graindorge, Liége

Exhibition: Basel, Kunsthalle, "Collection Fernand Graindorge," August 28 - October 3, 1954, no. 51, pl. 11

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KLEE, Paul

Swiss

1879 - 1940

27 *Die Paukenorgel*, 1930. Signed lower left, "Klee"

Oil on paper board H. 12½ in. W. 16½ in. Acc. no. 44.21

Exhibitions: Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 75, ill.

Kunstmuseum, Bern, August 11 - November 4, 1956, no. 602, and Kunsthalle, Hamburg, December, 1956 - January 27, 1957, "Paul Klee"

University Gallery, University of Minnesota, April 4 - May 18, 1958, and Grand Rapids Art Gallery (Michigan), June 15 - July 29, 1958, "Music and Art"

References: E. Johnson, in *Oberlin Alumni Magazine*, May, 1944, p. 5, ill.

*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 78, ill.; Vol. XI, no. 2, 1954, pl. and no. 75

*Cuadernos Americanos*, Vol. XXXIV, no. 4, 1947, ill.

W. Grohmann, *Paul Klee*, New York, 1954, p. 398, no. 112, ill. p. 417

*Illustrated page 281*

LÉGER, Fernand

French

1881 - 1955

28 *Composition*. Signed and dated lower right "F. L. 41"

Gouache on paper H. 21½ in. W. 27 in. Acc. no. 44.22

LIGOZZI, Jacopo Florentine ca. 1547 - 1626

29 *Christ at Gethsemane*: portable altar with case. Signed and dated on rock, lower left, "Jacopo Ligozzi. F. 1608"

Oil on copper Altar: wood, with lapis lazuli columns, gilded capitals, inlay of *pietra dura*  
 Case: painted wood  
 H. 10½ in. W. 6¼ in. (painting)  
 H. 23 in. W. 13¾ in. (altar)  
 H. 29½ in. W. 16½ in. (case) Acc. no. 58.1

Collection: Bauer, Vienna *Illustrated page 220*

MARIOTTO DI NARDO Florentine ca. 1394 - 1424

30 *Adoration of the Magi*: a predella panel. Probably formed part of the same altarpiece predella as the *Adoration of the Shepherds* panel in the Lanckoronski collection, Hohenems

Tempera on panel H. 12¾ in. W. 20½ in. Acc. no. 43.118

Collection: Marchese Franzoni, Genoa

Exhibitions: Acquavella Galleries, New York, 1940, no. 19  
 Zanesville Art Institute (Ohio), December 1-31, 1948

References: M. J. Eisenberg, "A Partial Reconstruction of a Predella by Mariotto di Nardo," *AMAM Bulletin*, Vol. IX, no. 1, 1951, pp. 9-16, fig. 1  
*Burlington Magazine*, Vol. 94, 1952, p. 85  
*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 18  
*Illustrated page 193*

MASTER OF THE STERZING ALTARPIECE,  
 German, School of Ulm, active between 1427 and 1467

31 *St. Mary Magdalene*, ca. 1450. A companion piece with a female saint, probably St. Martha, now lost, was also formerly in the Escher collection, Zürich. The two panels once possibly formed shutters of a predella, or top panels of an altarpiece.

Oil on panel H. 19¾ in. W. 15¾ in. Acc. no. 41.75

Collections: W. C. Escher, Zürich, until about 1933  
 Henry Schniewind, New York, in 1936

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Exhibitions: Brooklyn Museum, "European Art 1450 - 1500," 1936, no. 36, ill.

Germanic Museum, Harvard University, Cambridge, 1936

Schaeffer Galleries, New York, 1939, no. 16

Toronto Art Gallery, 1938, no. 3

Durlacher Bros., New York, "German Painting of the 15th Century," March 10-29, 1947, no. 8

Oberlin, "Paintings from College and University Collections," January 20 - February 15, 1953, no. 12, ill.

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 19, ill.

References: C. L. Kuhn, *A Catalogue of German Paintings . . . in American Collections*, Cambridge, 1936, p. 59, no. 225, pl. 43

*A Selection of Paintings by the Old Masters*, Studio of Richard Ederheimer, N.Y., 1936, no. 11, ill.

*Acquisitions 1941 - 1942*, Oberlin, 1942, no. 2, fig. 3

H. S. Francis, in *Gazette des Beaux-Arts*, VI Ser., Vol. XXIV, 1943, p. 351 f., fig. 7

*Art News*, Vol. XLV, no. 13, March 15, 1947, p. 14

W. Stechow, in *College Art Journal*, Vol. VI, Spring, 1947, p. 196

*Art Digest*, Vol. XXI, no. 12, March 15, 1947, p. 14

W. Stechow, in *Maandblad voor Beeldende Kunsten*, Vol. XXIV, 1948, p. 59, ill. p. 54

W. Stechow, in *Phoebus*, Vol. II, no. 3, 1949, p. 120, pl. 3, p. 118

Thieme-Becker, *Künstler-Lexikon*, Vol. XXXVII, 1950, p. 317

E. Buchner, *Zeitschrift für Kunst*, Vol. IV, 1950, p. 319

W. Stechow, "Notes on the Master of the Sterzing Altarpiece," *AMAM Bulletin*, Vol. VIII, no. 3, 1951, pp. 87-94, fig. 2

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 19

A. Stange, *Deutsche Malerei der Gotik; Schwaben in der Zeit von 1450 bis 1500*, Munich and Berlin, 1957, Vol. 8, pp. 8-9, ill. no. 15

*Katalog der Staatsgalerie Stuttgart*, Stuttgart, 1957, p. 273

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MOMPER, Joos de	Flemish	1564 - 1635
32 <i>Mountain Landscape</i>		
Oil on panel H. 19 in. W. 36 in. Acc. no. 48.321		
Collection: Sale Meurer (Wiesbaden) and others, Berlin (Lepke), February 26, 1918, no. 27		
Exhibition: Chemnitz, 1927, no. 29		
References: <i>Zeitschrift für Bildende Kunst</i> , Vol. 6, 1927/28, p. 90 F. M. Burkam, "Joos de Momper's 'Mountain Landscape,'" <i>AMAM Bulletin</i> , Vol. VIII, no. 1, 1950, pp. 4-16, fig. 1 W. Stechow, in <i>AMAM Bulletin</i> , Vol. XII, no. 1, 1954, p. 26 and note, fig. 2		Illustrated page 221
MONET, Claude	French	1840 - 1926
33 <i>Jardins de l'Infante, Louvre</i> , ca. 1866. Signed lower right, "Claude Monet"		
Oil on canvas H. 36½ in. W. 24¾ in. Acc. no. 48.296		
Collections: Frederick Bonner, New York, sold 1912, no. 36 Mrs. H. O. Havemeyer, New York		
Exhibitions: Kunsthaus, Zürich, May 10 - June 15, 1952, no. 9, pl. V, Galerie des Beaux-Arts, Paris, June 19 - July 17, 1952, no. 5, ill., and Gemeentemuseum, The Hague, July 24 - September 22, 1952, no. 6, ill., "Claude Monet" Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3- 21, 1954, no. 59, ill. Detroit Institute of Arts, "Two Sides of the Medal," September 28 - November 6, 1954, no. 44, ill. City Art Museum of St. Louis, September 25 - October 22, 1957, and Minneapolis Institute of Arts, November 1 - De- cember 1, 1957, "Claude Monet," no. 3 Society of the Four Arts, Palm Beach, Florida, "Paintings by Claude Monet," January 3 - February 2, 1958, no. 1, ill.		
References: G. Grappe, <i>Claude Monet</i> , Berlin, n.d., p. 32 G. Geffroy, <i>Claude Monet, sa vie, son oeuvre</i> , Paris, 1922, p. 262, ill. opp. p. 25 F. Fels, <i>Claude Monet</i> , Paris, 1925, p. 18 <i>The H. O. Havemeyer Collection</i> , New York, 1931, pp. 420- 21, ill.		

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pl. 46

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p. 131, ill. p. 133

W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, pp.  
40-41, fig. 13

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*Art News*, Vol. 52, February, 1954, color plate (cover), ill. p. 5

J. Leymarie, *Impressionism*, Lausanne, 1955, Vol. I, color  
plate p. 34, pp. 35, 38

B. S. Myers, *Encyclopedia of Painting*, New York, 1955,  
p. 347, pl. 140

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p. 131

London, Arts Council of Great Britain, *An Exhibition of  
Paintings by Claude Monet* (Tate Gallery), 1957, p. 41

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PICASSO, Pablo Spanish 1881 -

34 *Femme au Peplum.* Signed and dated lower right, "Picasso le Janvier 23"

Gouache on paper board H. 8 $\frac{3}{10}$  in. W. 6 $\frac{1}{10}$  in. Acc. no. 44.24

Collection: Paul Gallimard, Paris

Exhibition: Des Moines Art Center (Iowa), "10th Anniversary Exhibition: Current Painting Styles and their Sources," June 1 - July 20, 1958

References: AMAM Bulletin, Vol. I, no. 2, 1944, no. 70, ill.  
A. H. Barr, *Picasso, Fifty Years of his Art*, New York, 1946,  
p. 283  
C. Zervos, *Pablo Picasso*, Paris, 1954, Vol. VI (Supplement),  
p. 167, fig. 1401  
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PISSARRO, Camille                      French                      1830 - 1903  
35      *Pont Neuf, Paris.* Signed and dated lower right, "C Pissarro  
                        1901"  
Oil on canvas   H. 17 $\frac{3}{4}$  in.   W. 14 $\frac{3}{4}$  in.   Acc. no. 41.49  
Exhibition: Berkshire Museum, Pittsfield, Mass., August 2-31, 1946

References: *AMAM Bulletin*, Vol. I, no. 2, 1944, no. 2, ill.

*Taulan och Tiden*, Radions Konstserie, Stockholm, 1956  
(color plate) Illustrated page 267

RIBERA, Jusepe de Spanish 1591 - 1652

36 *Blind Old Beggar*. Signed and dated lower left, "Jusepe de Ribera español 163—" (last digit illegible)

Oil on canvas H. 49 in. W. 40 in. Acc. no. 55.9

Collection: Dr. Carvallo, Villandry

Exhibition: Oberlin, "Exhibition of Paintings and Graphics by Jusepe de Ribera," February 5 - March 5, 1957, no. 2, ill.

References: P. Rogers, "The Blind Man and his Boy," D. Angulo, "The Blind Old Beggar by Ribera," R. Buck, "Oberlin's Ribera: a Case History," *AMAM Bulletin*, Vol. XIV, no. 2, 1957, pp. 49-68, with plates

W. Stechow, "Jusepe de Ribera," *Oberlin Alumni Magazine*, May, 1957, pp. 12-13, ill. Illustrated page 228

ROUAULT, Georges French 1871 - 1958

37 *Nocturne (Gethsemane)*, 1915, repainted in 1939. Signed lower right corner, "G. Rouault"

Oil on canvas H. 17½ in. W. 23½ in. Acc. no. 41.48

Exhibitions: Durand-Ruel Galleries, New York, "Modern Religious Paintings," January 9 - February 2, 1946

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 71, ill.

Ackland Memorial Art Center, University of North Carolina, Chapel Hill, "Paintings, Drawings, Prints and Sculptures from American College and University Collections," September 20 - October 20, 1958

References: *AMAM Bulletin*, Vol. I, no. 2, 1944, no. 68, ill.; Vol. XI, no. 2, 1954, pl. and no. 71 Illustrated page 275

RUBENS, Peter Paul Flemish 1577 - 1640

38 *The Daughters of Cecrops finding the Infant Erichthonius*, ca. 1633

Oil on canvas H. 43½ in. W. 40½ in. Acc. no. 44.96

## PAINTINGS

Collections: Duc de Richelieu, 1677

M. Morel, sold Paris, May 3, 1786, no. 34, to

Vicomte de Changran, sold Paris, March 20-24, 1787, no. 30

R. A. C. Godwin-Austen, sold London, May 27, 1882, no. 98

Archibald Coats, Woodside, Paisley, sold London, July 3, 1914, no. 126

Exhibitions: Cincinnati Art Museum, "Nicolas Poussin, Peter Paul Rubens," February 5 - March 8, 1948, no. 12

Wildenstein & Co., New York, "A Loan Exhibition of Rubens," February 20 - March 31, 1951, no. 32, ill.

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 40, ill.

Cleveland Museum of Art, "Venetian Tradition," November 9 - January 1, 1956-57, no. 40, pl. 43

Museum of Fine Arts of Houston (Texas), "The Human Image," October 10 - November 23, 1958, no. 39, ill.

References: R. de Piles, *Le Cabinet de Monseigneur le Duc de Richelieu*, Paris, 1677

G. Redford, *Art Sales*, London, 1888, Vol. II, p. 323

*Bulletin Rubens*, Vol. V, 1910, pp. 162-67

A. Graves, *Art Sales . . .*, London, 1921, Vol. III, p. 120

*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 47, ill.

W. Stechow, "Two 17th Century Flemish Masterpieces: Rubens' Erichthonius and Van Dyck's Portrait of a Bearded Man," *Art Quarterly*, Vol. VII, 1944, pp. 296-97

W. R. Valentiner, "Rubens' Paintings in America," *Art Quarterly*, Vol. IX, 1946, p. 167, no. 132

J. Goris and J. S. Held, *Rubens in America*, New York, 1947, no. 71, pl. 81

W. Stechow, in *Phoebus*, Vol. II, no. 3, 1949, p. 121, p. 119, pl. 4

L. Burchard, "Rubens' 'Daughters of Cecrops,'" *AMAM Bulletin*, Vol. XI, no. 1, 1953, pp. 4-27, figs. 10-12

O Museu de Arte de São Paulo, No. 4 - ano 1, 1954, p. 31, ill.

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 40

J. D. Morse, *Old Masters in America*, New York, Chicago, San Francisco, 1955, p. 147

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## RUSSIAN

15th - 16th century

39 *Nativity*: icon

Tempera on panel H. 20 $\frac{1}{2}$  in. W. 15 $\frac{1}{16}$  in. Acc. no. 55.52

Collection: J. Zolotnitzky

Exhibition: Georgia Museum of Art, University of Georgia (Athens), "Dedication Exhibition," January 28 - February 28, 1958, no. 87

Reference: P. Muratoff, *Thirty-five Russian Primitives; Jacques Zolotnitzky's Collection*, Paris, 1931, pp. 37-40, pl. 1

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## RUSSIAN

16th - 17th century

40 *Head of a Saint*: fragment of a fresco

H. 14 $\frac{1}{2}$  in. W. 9 $\frac{1}{2}$  in. Acc. no. 40.40

Collection: Joseph Brummer

Exhibition: Columbus Gallery of Fine Arts (Ohio), October - November, 1950

Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 8, ill.

## SPANISH

ca. 1500

41 *Fountain of Life*. Signed with monogram deciphered as Belasco.  
Another version is in the Prado, Madrid

Oil on panel H. 73 in. W. 45 $\frac{1}{2}$  in. Acc. no. 52.13

Collections: Fernand Schutz, Paris, in 1913

Mrs. Ogden L. Mills, New York, sold New York (Parke-Bernet), January 23, 1952, no. 96, ill. p. 43

Exhibitions: Ghent, Belgium, "L'art ancien dans les Flandres." Exposition universelle et internationale de Gand. Région de l'Escaut. June - October, 1913, no. 552

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 33, ill.

Brooklyn Museum, "Religious Paintings 15th - 19th Century," October 2 - November 13, 1956, no. 27, ill.

References: A. Ponz, *Viaje de Espana*, XI, Madrid, 1783, pp. 154 ff.

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C. Justi, *Miscellaneen aus drei Jahrhunderten spanischen Kunstlebens*, Vol. I, Berlin, 1908, p. 295 ff.

L. Maeterlinck, *L'éénigme des primitifs français*, Ghent, 1921, fig. 16

P. Post, in *Jahrbuch der Preussischen Kunstsammlungen*, Vol. XXXIII, 1922, p. 120 ff.

L. Maeterlinck, *Une école préeyckienne inconnue*, Paris and Brussels, 1925, p. 27 (note), pl. XXXI, fig. 55

M. Dvorák, *Das Rätsel der Kunst der Brüder van Eyck*, Munich, 1925, p. 127 ff., pl. 33

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 33

O. Pächt, in *Burlington Magazine*, Vol. CXVIII, 1956, p. 271 and note 15

*Town and Country*, Vol. 110, October, 1956, p. 159

J. Bruyn, *De Levensbron, het Werk van een Leerling van Jan van Eyck*, Utrecht, 1957, p. 41 and note, pp. 42, 75 and note

J. Bruyn, "A Puzzling Picture at Oberlin: 'The Fountain of Life,'" *AMAM Bulletin*, Vol. XVI, no. 1, 1958, pp. 4-17, figs. 1, 3, 7

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STEEN, Jan Dutch 1626-1679

42 *A Merry Company*, ca. 1667-1669. Signed lower left, "J Steen" (J and S in ligature)

Oil on panel H. 17½ in. W. 14¾ in. Acc. no. 57.14

Collection: Gotha Museum, Thuringia, Germany

References: Gotha Museum, Catalogue 1883, no. 257; 1890, no. 252

C. Hofstede de Groot, *A Catalogue raisonné . . .*, London, 1908, Vol. I, p. 154, no. 593

W. Stechow, "Jan Steen's 'Merry Company,'" *AMAM Bulletin*, Vol. XV, no. 3, 1958, pp. 91-100, figs. 1, 1a

Miller, Prentiss, and Olney Funds

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STOCKT, Vrancke van der Flemish ca. 1420 - 1496

43 *Kneeling Donor with St. John the Baptist*: wing of an altarpiece. Second wing, companion piece, with kneeling female donor and St. Margaret in an interior, is in the collection of the Rochester Memorial Art Gallery, Rochester, New York

Oil on panel H. 17 $\frac{3}{4}$  in. W. 8 $\frac{1}{2}$  in. Acc. no. 42.128

Collection: H. Oppenheimer, London, sold London (Christie's) July 24, 1936, as Albert Bouts

Exhibition: Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection) February 3-21, 1954, no. 21, ill.

References: M. J. Friedländer, *Die Altniederländische Malerei*, Vol. XIV, 1937, pp. 87, 136, pl. XIII of Addendum

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SWEERTS, Michael Netherlandish 1624 - 1664

44 *Self-portrait*, ca. 1658 - 1660. Engraved by Sweerts, B. 3

Oil on canvas H. 37 $\frac{3}{8}$  in. W. 28 $\frac{1}{2}$  in. Acc. no. 41.77

Collections: Edward Twopeny, London, sold London, March 5, 1902, no. 57 (as a Terborch)

Washington B. Thomas, Boston, 1907

Mr. and Mrs. William Tudor Gardiner, Gardiner, Maine, in 1939

Exhibitions: Copley Society, Boston, "Old Masters," 1903, no. 86

Museum of Fine Arts, Boston, "Paintings, Drawings, Prints from Private Collections in New England," June 9 - September 10, 1939, no. 129, pl. 61

Museum Boymans, Rotterdam, "Michael Sweerts en tijdgenoten," October 4 - November 23, 1958, no. 43, pl. 45

Palazzetto Venezia, Rome, "Michele Sweerts e I Bamboccianti," December 6, 1958 - February 1, 1959

References: W. Martin, in *Oud Holland*, Vol. XXV, 1907, p. 145, no. 1, ill.

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A. von Wurzbach, *Niederländisches Künstler-Lexikon*, Vol. II, p. 684

*Art in New England*, Cambridge, 1939, sec. 4, pp. 84-85, no. 129, pl. LXI

W. Stechow, "Some Portraits by Michael Sweerts," *Art Quarterly*, Vol. XIV, 1951, pp. 206-215, fig. 3

W. Stechow, "A Self-portrait by Michael Sweerts," *AMAM Bulletin*, Vol. IX, no. 2, 1952, pp. 64-65, ill. (condensed from the *Art Quarterly*)

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TERBRUGGHEN, Hendrick Dutch (Utrecht) 1588-1629

45 *Saint Sebastian*. Signed and dated top, left of center, "HTBrugghen fecit 1625"

Oil on canvas H. 58 $\frac{1}{2}$  in. W. 46 $\frac{1}{2}$  in. Acc. no. 53.256

Collections: Pieter Fris, 1668, to  
Jan de Waale, until 1706

Exhibitions: Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 39, ill.

Fort Worth Art Center (Texas), Inaugural Exhibition, October 3-20, 1954, no. 98, ill.

Metropolitan Museum of Art, October 28 - December 15, 1954, Toledo Museum of Art, January 2 - February 12, 1955, and Art Gallery of Toronto, February 19 - March 25, 1955, "Dutch Painting - the Golden Age," no. 81, ill.

University of Illinois, Urbana, "Great Traditions in Painting from Midwestern Collections," October 23 - November 27, 1955, no. 34

Europe, 1956-1957, "Masterworks from American University Museums" (sponsored by the College Art Association)

William Rockhill Nelson Gallery, Kansas City, Mo., Twenty-fifth Anniversary Exhibition, December 11-28, 1958, no. 4

References: *AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 39

W. Stechow, "Terbrugghen's Saint Sebastian," *Burlington Magazine*, Vol. 96, 1954, pp. 70-72, ill.

W. Stechow, "Terbrugghen's Saint Sebastian," *AMAM Bulletin*, Vol. XI, no. 3, 1954, pp. 145-49, ill. (condensed from *Burlington Magazine*); p. 157; reprinted in *Art Quarterly*, Vol. XVII, 1954, pp. 197-201, ill.

B. Nicolson, "The Rijksmuseum 'Incredulity' and Terbrugghen's Chronology," *Burlington Magazine*, Vol. 98, 1956, pp. 104, 107-8, 110

M. Elisabeth Houtzager, "Opmerkingen over het Werk van Hendrick Terbrugghen," *Nederlands Kunsthistorisch Jaarboek*, 1955, pp. 144-46, fig. 2

Du, June, 1956 (16th year), p. 18, ill.

J. R. Judson, *Gerrit van Honthorst: a Discussion of his Position in Dutch Art*, The Hague, 1956, p. 87, note 2, p. 88

J. Leymarie, *Dutch Painting*, New York, 1956, p. 70

A. Pigler, *Barockthemen*, Budapest and Berlin, 1956, Vol. I, p. 462

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VELDE, Esaias van de	Dutch	1590 - 1630
46 <i>Summer Landscape</i> , ca. 1612-1614.	Signed lower right, "E. VAN. DEN. VELDE"	
Oil on panel	H. 8½ in. W. 12¾ in.	Acc. no. 58.42
Collections:	Van Diemen, Amsterdam, 17th century	
	Marchese Raffaello Mansi Orsetti, Lucca, in 1928	
Exhibitions:	Galleria Borghese, Rome, "Mostra di Capolavori della Pittura Olandese," 1928, no. 124	
References:	John Herron Art Museum, Indianapolis, February 14 - March 23, 1958, and Fine Arts Gallery, San Diego, April 11 - May 18, 1958, "The Young Rembrandt and his Times," no. 34, ill.	
	W. Stechow, "Esajas van de Velde and the Beginnings of Dutch Landscape Painting," <i>Nederlandsch Kunsthistorisch Jaarboek</i> I, 1947, pp. 83-96, fig. 2, p. 92	
	Å. Bengtsson, "Studies on the Rise of Realistic Landscape Painting in Holland 1610 - 1625," <i>Figura</i> (University of Uppsala), Vol. III, 1952, p. 58, note 44	
	H. Gerson, "Enkele Vroege Werken van Esaias van de Velde," <i>Oud Holland</i> , Vol. 70, 1955, pp. 131-134	
	E. Haverkamp Begemann, <i>Willem Buytewech</i> , Amsterdam, 1958, p. 41 and note 218	
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## PAINTINGS

	VLAMINCK, Maurice de	French	1876 - 1958
47	<i>Landscape</i> , ca. 1911-1912	Signed lower right corner, "Vlaminck"	
	Oil on canvas	H. 19½ in. W. 21¾ in.	Acc. no. 44.23
	Collection:	Private Collection, New York	
	Reference:	E. Johnson, in <i>Oberlin Alumni Magazine</i> , May, 1944, p. 4, ill.	<i>Illustrated page</i> 274
	WEST, Benjamin	American	1738 - 1820
48	<i>General Kosciusko</i> .	Signed and dated lower left, "B. West, 1797"	
	Oil on panel	H. 12½ in. W. 17¾ in.	Acc. no. 46.46
	Collections:	Bone, purchased from West's collection, London (Robins), May 22 ff., 1829, no. 138	
		L. W. Need, Grittleton House, Wiltshire, sold London (Christie's) July 13, 1945, no. 175	
	Exhibitions:	Royal Academy, London, 1798, no. 618	
		West's Gallery, London, "Pictures and Drawings by the late Benjamin West, Esq., . . .", 1823, no. 63	
		Oberlin, "The Arts in America in the 18th Century," May 3 - June 3, 1946, no. 18, ill.	
		Chicago Art Institute, "From Colony to Nation," April 21 - June 10, 1949, no. 130	
		Colonial Williamsburg and the College of William and Mary, "They Gave Us Freedom," Summer, 1951, no. 48, ill.	
		Detroit Institute of Arts, "The French in America, 1520- 1880," July 14 - September 16, 1951, no. 244	
		Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 54, ill.	
		William Rockhill Nelson Gallery of Art, Kansas City, "The Century of Mozart," January 15 - March 14, 1956, no. 106	
		Europe, 1956 - 1957, "Masterworks from American Universi- ty Museums," (sponsored by the College Art Association)	
	References:	<i>The Port Folio</i> , Vol. VI, no. 6, December, 1811, p. 552	
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G. C. Williamson, ed., *Bryan's Dictionary . . .*, London, 1905, Vol. V, p. 71  
A. Graves, *The Royal Academy of Arts, London*, 1906, Vol. VIII, p. 216  
A. Graves, *Art Sales . . .*, London, 1921, Vol. III, p. 331  
J. Greig, ed., *The Farington Diary by Joseph Farington, R.A.*, London, 1923, Vol. I, p. 210  
*AMAM Bulletin*, Vol. III, no. 3, 1946, no. 18, ill.  
R. Wittkower, in *Burlington Magazine*, Vol. XCI, 1949, p. 254  
V. Barker, *American Painting: History and Interpretation*, New York, 1950, pp. 204, 207  
C. Hamilton, "A Portrait of General Kosciusko by Benjamin West," *AMAM Bulletin*, Vol. IX, no. 3, 1952, pp. 81-91, fig. 1  
*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 54  
*The Nelson Gallery and Atkins Museum Bulletin*, Vol. I, no. 1, 1956, no. 106, p. 32, fig. 34  
*The Illustrated London News*, October 20, 1956, p. 663, ill.  
Illustrated page 256

49     *Interior of the Old Church at Delft*. Signed lower left, "E. DeWitte 1655"

Oil on panel    H. 19½ in.   W. 16 in.   Acc. no. 43.279

Exhibitions: Amsterdam, "Dutch and Flemish Paintings," 1938, no. 112  
Museum of Art, Providence, Rhode Island, "Dutch Painting," 1938, no. 62, ill.

Schaeffer Galleries, New York, "Seventeen Masterpieces of the 17th Century," 1939, no. 17

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 45, ill.

Akron Art Institute (Ohio), "Dutch 17th Century Paintings and Drawings," October 10 - November 11, 1956, no. 24

References: A. M. Frankfurter, in *Art News*, Vol. 37, part 2, February 4, 1939, p. 10, ill.

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 45

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PAINTINGS

WRIGHT, Joseph, (of Derby) English 1734 - 1797

50 *Dovedale by Moonlight*, ca. 1785

Oil on canvas H. 24 $\frac{1}{2}$  in. W. 30 $\frac{1}{2}$  in. Acc. no. 51.30

Collections: William Martin, Broadstairs, England

Capt. and Mrs. R. Langton Douglas

Reference: C. Hamilton, "A Landscape by Wright of Derby," *AMAM Bulletin*, Vol. XII, no. 1, 1954, pp. 16-22, ill.

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1. Apollonio di Giovanni, *Battle between the Athenians and the Persians* (detail)



53. Fragonard, *Vue de Parc* (detail)

## *Drawings*

BELLA, Stefano della	Italian	1610 - 1664
51 <i>Soldier in Armor</i>		
Pen and ink   H. 5½ in.   W. 7¾ in.   Acc. no. 55.1		
Watermark: Duck in semicircle		
Exhibition: Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956		
Reference: <i>AMAM Bulletin</i> , Vol. XII, no. 3, 1955, p. 113 (as Callot)		
FEININGER, Lyonel	American	1871 - 1956
52 <i>Incoming Fisher Fleet.</i> Signed and dated lower left, "Feininger 1941"		
Water color and India ink on paper   H. 11¾ in.   W. 19 in. Acc. no. 44.20		
Exhibitions: Buchholz Gallery, New York, February 8 - 26, 1944, no. 3 Cleveland Museum of Art, "The Work of Lyonel Feininger," November 2 - December 9, 1951, no. 68 Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956		
Reference: C. Hamilton, in <i>AMAM Bulletin</i> , Vol. XV, no. 1, 1957, pl. 17, fig. 3, p. 19		Illustrated page 283
FRAGONARD, Jean-Honoré	French	1732 - 1806
53 <i>Vue de Parc</i>		
Pencil or crayon and wash   H. 10⅓ in.   W. 15⅔ in.   Acc. no. 50.17		
Collection: Comte Robert de Montesquiou		
Exhibitions: Society of the Four Arts, Palm Beach, Florida, "Eighteenth Century Masterpieces," December 12, 1952 - January 4, 1953 Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 53, ill.		

Virginia Museum of Fine Arts, Richmond, "Les fêtes galantes,"  
January 20 - March 5, 1956

Museum of Art, University of Michigan, Ann Arbor, "Drawings  
and Watercolors from the Oberlin Collection," March  
11 - April 1, 1956

References: *AMAM Bulletin*, Vol. IX, no. 1, 1951, p. 27, ill. p. 28;  
Vol. XI, no. 2, 1954, pl. and no. 53

E. Johnson, "A Fragonard Drawing," *AMAM Bulletin*, Vol.  
IX, no. 3, 1952, pp. 71-80, figs. 1-3

*Illustrated pages* 84, 254

GERMAN Augsburg ca. 1480

54 *Head of a Saint, possibly St. Elizabeth of Thuringia:* working  
drawing for stained glass

Pen and ink with water color H. 8 $\frac{3}{4}$  in. W. 5 $\frac{1}{8}$  in. Acc. no. 55.30

Watermark: variation of Briquet 4531-4533

Collection: Philip Hofer

Exhibitions: State University of Iowa, Iowa City, "Six Centuries of Master  
Drawings," Summer, 1951, no. 2, ill.

Museum of Fine Arts, University of Virginia, Charlottesville,  
February, 1955

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GOYEN, Jan van Dutch 1596-1656

55 *Leaf from a Sketch Book: a House*, 1650. Numbered upper  
right, 167

Black chalk with wash H. 3 $\frac{1}{4}$  in. W. 6 $\frac{1}{4}$  in. Acc. no. 58.40

Collections: Johnson Neale, London

T. Mark Hovell, London, in 1918

Exhibition: Mauritshuis, The Hague, before 1918 (see Dodgson, bibliog.)

References: *Verslagen omtrent 's Rijks Verzamelingen van Geschiedenis  
en Kunst*, Vol. XVIII, 1895, p. 64

C. Dodgson, "A Dutch Sketchbook of 1650 of Van Goyen,"  
*Burlington Magazine*, Vol. XXXII, 1918, pp. 234-40

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DRAWINGS

GUERCINO, (Giovanni Francesco Barbieri) Bolognese 1591 - 1666

56 *Mars and Cupid*

Pen and ink H. 10 $\frac{1}{16}$  in. W. 7 $\frac{3}{16}$  in. Acc. no. 58.154

Collections: Benedetto and Cesare Gennari

Carlo Gennari

Francesco Formi, Bologna, until 1780

Edward Bouvier, England

Mr. Hervey

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INGRES, Jean Auguste Dominique French 1780 - 1867

57 *Madame Thiers.* Dedicated, signed and dated lower right, "offert  
à Monsieur Thiers Ministre de l'intérieur — Ingres  
Del. 1834"

Pencil H. 11 $\frac{1}{4}$  in. W. 8 $\frac{3}{4}$  in. Acc. no. 48.27

Collections: Stanislas de Castellane

Mrs. R. Langton Douglas, 1942

Exhibitions: Palace of the Legion of Honor, San Francisco, "19th Century French Drawings," March 8 - April 6, 1947, no. 14

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 55, ill.

Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956

References: W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, p. 38, fig. 11

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 55

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KLIMT, Gustav Austrian 1862 - 1918

58 *Portrait of a Woman*, ca. 1903 - 1905. Signed lower right "Gustav Klimt"

Pastel H. 20 $\frac{1}{8}$  in. W. 10 $\frac{1}{8}$  in. Acc. no. 58.157

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KOKOSCHKA, Oskar	Austrian	1886 -
59 <i>Self-portrait</i> . Inscription lower right: "Herrn Abgeordneten Schultz freundlichst gewidmet von O Kokoschka 1938" (Ignatz Schultz was a representative of the Hungarian minority in the Czechoslovakian parliament)		
Blue crayon H. 17 $\frac{1}{16}$ in. W. 17 $\frac{1}{16}$ in. Acc. no. 55.10		
Watermark: rampant lion in crowned circle. VAN GELDER ZONEN		
Exhibitions: Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956		
Europe, 1956 - 1957, "Masterworks from American University Museums" (sponsored by the College Art Association)		
	Illustrated page 282	
KOLLWITZ, Käthe	German	1867 - 1945
60 <i>Self-portrait with Hand of Death</i> . Signed and dated lower right, "Kathe Kollwitz 1924" Closely related to lithograph of same year, "Sitzende Frau mit aufgestützter Hand," Wagner 171, Klipstein 192		
Charcoal H. 23 $\frac{1}{16}$ in. W. 18 $\frac{1}{16}$ in. Acc. no. 44.169		
Exhibitions: Art Department, State University of Iowa, Iowa City, "Six Centuries of Master Drawings," Summer, 1951, no. 189, ill.		
Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 74, ill.		
Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956		
References: H. Tietze, <i>European Master Drawings in the United States</i> , New York, 1947, no. 160, ill. p. 320		
AMAM Bulletin, Vol. XI, no. 2, 1954, pl. and no. 74		
	Illustrated page 279	
LIPPI, Filippino	Florentine	1457 - 1504
61 <i>Burial of Christ</i> , ca. 1490-1495: study for the Pietà in the Kress Collection, National Gallery of Art (no. 1165)		
Pen and bistre wash, heightened with white. Pricked for transfer		

## DRAWINGS

Inscribed lower left in later hand, "Filippo Lippi"

H. 7½ in. W. 10½ in. Acc. no. 54.64

Collections: Earl of Pembroke, Wilton House, sold London (Sotheby's), July 5 ff., 1917

**Henry Oppenheimer**, sold London (Christie's), July 10, 1936,  
to Agnew

C. R. Rudolf, London

R. Langton Douglas

Exhibitions: Burlington Fine Arts Club, London, 1917

Colnaghi's, London, "Exhibition of Old Master Drawings," May 12 - June 27, 1953, no. 15, ill.

Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956

References: S. A. Strong, *Reproductions in Facsimile of Drawings of the Old Masters in the Collection of the Earl of Pembroke and Montgomery at Wilton House*, London, 1900, Part II, pl. 18  
*Burlington Magazine*, Vol. XXX, 1917, p. 244, fig. 3

Thieme-Becker, Künstler-Lexikon, Vol. XXIII, 1929, p. 270

A. Scharf, *Filippino Lippi*, Vienna, 1935, pl. 44, no. 184

*Connoisseur*, Vol. XCVIII, 1936, p. 180

B. Berenson, *The Drawings of the Florentine Painters*, Chicago, 1938, Vol. II, no. 1349 A (former 1367)

K. B. Neilson, *Filippino Lippi*, Cambridge (Mass.), 1938,  
p. 121, note 57

A. Scharf, *Filippino Lippi*, Vienna, 1950, pl. 61

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MATISSE, Henri

French

1869 - 1954

62 *Femme aux Anémones.* Signed and dated lower right, "Henri Matisse 4/44"

Pen and ink H. 14 $\frac{3}{8}$  in. W. 20 $\frac{7}{16}$  in. Acc. no. 55.24

Watermark: Arches, France

Collection: P. Raynal, Paris

Exhibition: Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956 Illustrated, page 285

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	MOMPER, Joos de, After	Flemish	
63	<i>Mountain Landscape.</i> Dated lower edge, right of center, "1624" Free copy after a drawing by de Momper in the collection of Prof. Dr. J. Q. van Regteren Altena, Amsterdam		
	Pen and ink with wash and water color H. 15 in. W. 10 $\frac{5}{8}$ in. Acc. no. 55.5		
	Exhibitions: Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956		
	Virginia Museum of Fine Arts, Richmond, "England's World of 1607," May 17 - September 1, 1957		
	Reference: <i>AMAM Bulletin</i> , Vol. XII, no. 3, 1955, p. 113, ill. p. 114 (as by T. Verhaecht)		
	PICASSO, Pablo	Spanish	1881 -
64	<i>Women and Child by the Sea.</i> Signed "Picasso" lower right Dated "31-7-20" upper right		
	Pencil H. 10 $\frac{3}{4}$ in. W. 16 $\frac{3}{4}$ in. Acc. no. 55.31		
	Watermarks: S C C Three-pronged shape topped by bird		
	Exhibitions: Buchholz Gallery, New York, "Painting and Sculpture from Europe," January 2-28, 1947, no. 30, ill.		
	Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956		
	Reference: C. Zervos, <i>Pablo Picasso</i> , Paris, 1954, Vol. VI (supplement), no. 1386, ill. p. 165 <i>Illustrated page</i> 277		
	POLLOCK, Jackson	American	1912-1956
65	<i>Untitled</i> , ca. 1945		
	Ink, gouache, and water color over etching H. 11 $\frac{1}{2}$ in. W. 8 $\frac{1}{2}$ in. Acc. no. 58.48		
			<i>Illustrated page</i> 286
	ROWLANDSON, Thomas	English	1756 - 1827
66	<i>Choosing the Troussseau.</i> Signed lower right, "T. Rowlandson" Pen and ink and water color H. 4 $\frac{3}{8}$ in. W. 7 $\frac{1}{4}$ in. Acc. no. 49.13		

DRAWINGS

RUBENS, Peter Paul Flemish 1577 - 1640

67 *Head of an Old Man*, ca. 1605: after an Italian master

Red chalk, heightened with white, with some later alteration. H. 8 in.  
W. 6½ in. Acc. no. 43.229

Watermark: torch with crescent

Collections: P. H. Lankrink (Lugt 2090)

J. Richardson (Lugt 2184)

Paul Sachs

Exhibitions: Los Angeles County Museum, "Loan Exhibition of Forty-three Paintings by Rubens and Twenty-five Paintings by Van Dyck," November 19 - December 22, 1946, no. 43

Rubenshuis, Antwerp, "Tekeningen van P. P. Rubens," June 16 - September 2, 1956, no. 14

References: *AMAM Bulletin*, Vol. I, no. 2, 1944, no. 99, ill.

J. Goris and J. S. Held, *Rubens in America*, New York, 1947, no. 120, pl. 102

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 41

L. Burchard and R. A. d'Hulst, *Tekeningen van P. P. Rubens*, Antwerp, 1956, no. 14, p. 36

M. Jaffé, "Rubens' Drawings at Antwerp," *Burlington Magazine*, Vol. XCVIII, 1956, p. 318

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SEURAT, Georges French 1859 - 1891

68 *Sous la lampe (Scène familiale)*, 1882 - 1883

Charcoal H. 9½ in. W. 12 in. Acc. no. 48.11

Collections: M. Cointe, Paris

Alexandre Farra, Paris

Exhibitions: Galerie Bernheim Jeune et Cie., Paris, December, 1908 - January, 1909

Galerie Charpentier, Paris, "La vie familiale," 1940, ill.

Knoedler Galleries, New York, "Paintings and Drawings from Five Centuries" (from Oberlin collection), February 3-21, 1954, no. 60, ill.

Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956

References: L. Hautecœur, *Les peintres de la vie familiale, évolution d'un thème*, Paris, 1945, p. 150, ill.

W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, p. 39, fig. 12

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 60

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SHINN, Everett American 1876 - 1953

69 *Lovers*. Inscribed lower left "E. Shinn 1908" (not original signature; probably transcribed from original, portion of which has been cut off)

Brown wash, red charcoal, Chinese white on tan paper H. 10 $\frac{1}{16}$  in.  
W. 12 $\frac{7}{8}$  in. Acc. no. 56.78

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70 *Connecticut Bridge*. Signed and dated lower right, "Everett Shinn 1910"

Pastel on paper board H. 17 $\frac{15}{16}$  in. W. 13 $\frac{15}{16}$  in. Acc. no. 56.79

TIEPOLO, Giovanni Battista Venetian 1696 - 1770

71 *Sketch for a Figure in a Ceiling Decoration*: leaf from a sketch book; numbered lower left, 74. Notations on back of paper on which sheet is mounted: "C. 56 Parsons 1925 Tiepolo"

Pen and ink and wash (carbon black) H. 9 $\frac{1}{16}$  in. W. 7 $\frac{1}{2}$  in.  
Acc. no. 49.14

Collection: D. F. P. in oval. Mark not in Lugt  
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TIEPOLO, Giovanni Domenico Venetian 1727 - 1804

72 *Pulcinella with Ostriches*: no. 81 from series of "Divertimento per li ragazzi", which includes 103 drawings and a title page. Signed lower left "Dom° Tiepolo f"

Pen and wash, traces of black crayon H. 11 $\frac{1}{16}$  in. W. 16 $\frac{1}{16}$  in.  
Acc. no. 55.7

Watermark: three crescents

## DRAWINGS

Collections: Complete set sold London (Sotheby's), July 6, 1920, to Colnaghi

Countess Wachtmeister, Paris, sold London (Sotheby's), December 15, 1954

Exhibitions: Musée des Arts Décoratifs, Paris, May - June, 1921 (complete set)

Museum of Art, University of Michigan, Ann Arbor, "Drawings and Watercolors from the Oberlin Collection," March 11 - April 1, 1956

References: *Connaissance des Arts*, March 15, 1955, ill. p. 38

*Art Quarterly*, Vol. XVIII, 1955, ill. p. 305, p. 308

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159. Rembrandt, *St. Francis Under a Tree, Praying* (detail)

*Prints*

BALDUNG, Hans (Grien)	German	1485 - 1545
73 <i>St. Sebastian</i> , 1514		
Woodcut    B. 37    Acc. no. 45.6		
Watermark: Briquet 8880 and 8884		
BEHAM, Hans Sebald	German	1500 - 1550
74 <i>Ornament with Dolphin's Head</i> , ca. 1530		
Engraving    B. 235    Pauli 240, first state    Acc. no. 42.46		
		Illustrated page 103
BINCK, Jacob	German	ca. 1500 - 1569
75 <i>The Ensign and the Soldier</i> , 1521		
Engraving    Bartsch, Vol. X, p. 148, no. 13, as anonymous; Aumüller 132		
first state    Acc. no. 42.49		
BLAKE, William	English	1757 - 1827
76- <i>Illustrations for the Book of Job</i> , 1825		
97      22 Engravings published 1825, proof edition    Acc. nos. 43.90-111		
H. 213 mm. or 8½ in.    W. 163 mm. or 6½ in.		
Watermark: J. Whatman, 1825		
BONNARD, Pierre	French	1867 - 1947
98 <i>Houses on a Court</i> , 1895		
Lithograph in four colors    R.-M. 59, from "Quelques Aspects de la vie de Paris," published by A. Vollard    Acc. no. 58.155		
BREUGHEL, Pieter the Elder, After	Flemish	died 1569
99 <i>Daedalus and Icarus</i> : engraved by Frans Huys (ca. 1522 - 1569)		
Engraving    van Bastelaer 101, first state    Acc. no. 43.126		
Watermark: hand		

100 *Envy*: engraved by Pieter van der Heyden (active between 1551-1572). From a series illustrating the Seven Deadly Sins  
 Engraving van Bastelaer 130 Acc. no. 45.7

CALLOT, Jacques French 1592 - 1635

101 *Le Parterre du Palais de Nancy*, 1625  
 Etching M. 622 L. 566, first state Acc. no. 41.16  
 Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 15, ill.

102-  
 119 *Les misères et les malheurs de la guerre* (Les grandes misères de la guerre), 1633  
 18 Etchings M. 564-581 L. 1339-1356. Acc. nos. 48.74-91

CANALETTO (Antonio Canal) Venetian 1697 - 1768

120 *Village on the River Brenta*, 1741  
 Etching de Vesme 9, first state Acc. no. 41.15  
 Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 18, ill.

CARRIÈRE, Eugène French 1849 - 1906

121 *Alphonse Daudet*, 1893  
 Lithograph D. 16 Dedication bottom right in pencil: "hommage affectueuse à Edmond de Goncourt son admirateur et ami Eugène Carrière." Unnumbered impression. Acc. no. 58.38

CASSATT, Mary American 1845 - 1926

122 *Feeding the Ducks*, 1895  
 Color print with drypoint and aquatint Breeskin 158, second state  
 Acc. no. 57.19

CÉZANNE, Paul French 1839 - 1906

123 *Small Bathers*, 1897  
 Color lithograph First state, not listed in Venturi (See J. Goriany in *Gazette des Beaux-Arts*, VI Ser., Vol. XXIII, 1943, p. 123)  
 H. 236 mm. or 9½ in. W. 292 mm. or 11½ in.  
 Acc. no. 43.124

## PRINTS

Exhibition: Cleveland Museum of Art, "Third Exhibition of Prints Lent by Members of the Print Club," January 7 - February 16, 1947, no. 55

	CRANACH, Lucas the Elder	German	1472 - 1553
124	<i>The Penitence of St. John Chrysostom</i> , 1509		
	Engraving B. 1 Acc. no. 41.13		
	Watermark: shield		
	Collection: Dr. Julius Hofmann, Vienna, 1913 (Lugt 1264)		
	Reference: <i>Acquisitions from the R. T. Miller, Jr. Fund</i> , Oberlin, 1941, no. 14, ill.		
	DAUMIER, Honoré	French	1808 - 1879
125	<i>Enfoncé Lafayette! . . . attrape mon Vieux!</i> , 1834		
	Lithograph D. 134 plate 21 of <i>L'Association mensuelle</i> (May 1834)		
	Proof edition Acc. no. 57.10		
	DYCK, Anton van	Flemish	1599 - 1641
126	<i>Derision of Christ</i>		
	Etching W. 18a, second state Acc. no. 48.30		
	DÜRER, Albrecht	German	1471 - 1528
127	<i>Apollo and Diana</i> , ca. 1505		
	Engraving B. 68 M. 64c Acc. no. 57.6		
	Watermark: ox head		Illustrated page 208
128	<i>Betrayal of Christ</i> , 1510		
	Woodcut from the Large Passion B. 7 M. 116 Acc. no. 57.4		
	Watermark: Briquet 8372		
129	<i>Knight, Death and Devil</i> , 1513		
	Engraving B. 98 M. 74 Acc. no. 44.29		
	Collection: O. Humphry, London (Lugt 1284)		
130	<i>Virgin and Child by the Town Wall</i> , 1514		
	Engraving B. 40 M. 36 Acc. no. 42.136		
	Collection: Paul Davidsohn, Berlin, 1920 (Lugt 654)		

DUVET, Jean	French	1485 - after 1556
131 <i>St. John sees the Seven Golden Candlesticks, from the Apocalypse</i> , 1546 - 1555		
Engraving   B. 14   R.-D. 28   Boull. 28   Acc. no. 56.21		
Collections: Ambroise Firmin-Didot, 1877 (Lugt 119)		
Louis Galichon, 1895 (Lugt 1060) <i>Illustrated page</i> 214		
ENSOR, James	Belgian	1860 - 1949
132 <i>Affiche de "La Plume,"</i> 1898		
Color lithograph   D. 131   Acc. no. 57.17		
FANTIN-LATOUR, Henri	French	1836 - 1904
133 <i>Tannhäuser</i>		
Lithograph   Hédiard 65   Acc. no. 43.121		
GELLÉE, Claude (Lorrain)	French	1600 - 1682
134 <i>Apollo and the Seasons,</i> 1662		
Etching   R.-D. 20   Acc. no. 42.134		
Collection: J. L. H. Le Secq, 1905 (Lugt 1336)		
GERMAN	School of the Middle Rhine (?)	
135 <i>Block Book Page from the Fourth Edition of the Apocalypse,</i> ca. 1460		
Hand-colored woodcut   Schreiber, <i>Manuel IV</i> , p. 212   Acc. no. 43.127		
Exhibition: Columbus Gallery of Fine Arts, for Ohio State University, "Aspects of Late Medieval Art," October 31 - November 22, 1958, no. 2		
GHEYN, Jaques de	Dutch	1565 - 1629
136 <i>Portrait of Henry IV of France</i>		
Engraving   W. 4   Acc. no. 43.228		
GIOVANNI ANTONIO DA BRESCIA	Italian	fl. 1507
137 <i>Hercules and Antaeus</i>		
Engraving   B. 13   H. 3   Acc. no. 50.11		

## PRINTS

GOLTZIUS, Hendrick Dutch 1558 - 1617

138 *The Virgin with the Dead Christ*, 1596  
 Engraving B. 41 Hirschmann 50, second state Acc. no. 42.48  
 Exhibition: Virginia Museum of Fine Arts, Richmond, "England's World of 1607," May 17 - September 1, 1957  
 Reference: *Acquisitions 1941-1942*, Oberlin, 1942, no. 13, fig. 6

GOYA, Francisco Spanish 1746 - 1828

139 *A Picador Falls Underneath the Bull from his Horse*, 1815: no. 26 from *La Tauromaquia* series  
 Aquatint and etching Acc. no. 43.223  
 Collection: Charles Deering (Chicago Art Institute)

INGRES, Jean Auguste Dominique French 1780 - 1867

140 *Sylvester (Douglas) Lord Glenbervie*, 1815  
 Lithograph D. 2 Published by C. Hullmandel's Lithography. Cut down from sheet with four portraits. Acc. no. 57.20  
 Collection: Sitwell

ITALIAN Ferrarese ?

141 *Calliope*, ca. 1460: Tarrochi Card from set of *Apollo and the Muses*  
 Engraving H. 11a B. 28 Acc. no. 48.29

ITALIAN Florentine

142 *Nativity*, ca. 1475  
 Niello on silver ground, tan paper H. 27 Dutuit 27 Acc. no. 54.65  
 Illustrated page 198

MANET, Edouard French 1832 - 1883

143 *Le garçon et le chien*, 1861: no. 7 in series of *Huit gravures à l'eau-forte par Manet*, published in 1862  
 Etching Guérin 17, second state M.-N. 10, second state  
 Acc. no. 43.129  
 Watermark: crown with three fleur-de-lys over letters vgl

MANTEGNA, Andrea Paduan 1431 - 1506

144 *The Entombment*, c. 1480  
 Engraving B. 3 H. 6 Acc. no. 41.11  
 Watermark: P.M.  
 Collection: H. Füssli, 1825 (Lugt 1307)  
 Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941,  
 no. 10, ill.

145- *Battle of the Sea Gods*: two plates

146 Engravings B. 17-18 Acc. nos. 50.125-126  
 Collection: Prince of Liechtenstein  
 Reference: *AMAM Bulletin*, Vol. VIII, no. 1, 1950, p. 26, ill. pp. 24-25  
 (no. 145) *Illustrated page* 199

MASTER M. Z. (Martin Zasinger?) German fl. ca. 1500

147 *St. Christopher*  
 Engraving B. 7 L. 3 Acc. no. 49.18

MASSON, Antoine French 1636 - 1700

148 *Guillaume de Brisacier*, 1664: after a painting by N. Mignard  
 Engraving R.-D. 15, second state Acc. no. 44.50

MUNCH, Edvard Norwegian 1863 - 1944

149 *Norwegian Landscape*, 1908-9  
 Etching S. 268, first state Acc. no. 45.8

150 *Woman with Red Hair (Sin)*, 1901  
 Lithograph in three colors S. 142c Acc. no. 57.18  
*Illustrated page* 268

OSTADE, Adriaen van Dutch 1610 - 1685

151 *Musical Trio (The Singer)*, ca. 1650  
 Etching B. 30 Acc. no. 41.6  
 Watermark: C.D.  
 Collection: Elisabeth Lotte Franzos, Washington, D.C.  
 Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941,  
 no. 17, ill.

## PRINTS

506 PEREGRINO DA CESENA (?) Italian beginning of 16th century

152 *Ornament with Winged Chimaera*, ca. 1500

Niello H. 263 D. 701 Acc. no. 43.225

Collections: John Malcolm, 1893 (Lugt 1489), to

British Museum in 1895 (Lugt 1780, 305 [B. M. duplicate])

941, PICASSO, Pablo Spanish 1881 -

4-25 153 *Ostrich*, ca. 1937 - 1942: proof with text from series illustrating  
199 Buffon's *Histoire naturelle*, published in Paris, Fabiani, 1942

500 Etching and aquatint H. 413 mm. or 16 $\frac{1}{4}$  in. W. 340 mm. or 13 $\frac{3}{8}$  in.  
Acc. no. 57.21

PIRANESI, Giovanni Battista Italian 1728 - 1778

700 154 *Plate 3 from the Carceri series*, before 1750

hard Etching F. 6 H. 3, first state Acc. no. 58.156

944 PISSARRO, Camille French 1830 - 1903

268 155 *Femme vidant une brouette*, 1880

685 Drypoint D. 31, third state Acc. no. 43.128

Watermark: D and C in scroll

941, REMBRANDT VAN RIJN Dutch 1606 - 1669

156 *Angel appearing to the Shepherds*, 1634

Etching H. 120 B. 44, third state Acc. no. 57.22

Watermark: crown over heraldic design

157 *Raising of Lazarus*, 1642

Etching H. 193 B. 72, second state Acc. no. 42.47

158 *Jan Asselyn, Painter*, ca. 1647

Etching H. 22 B. 277, second or third state Acc. no. 57.5

159 *St. Francis under a Tree, Praying*, 1657

Etching H. 292 B. 107, second state Acc. no. 52.31

Collections: Heneage Finch, fifth Earl of Aylesford (Lugt 58)

John Heywood Hawkins, London, 1850 (Lugt 1471)

Walter Francis, fifth Duke of Buccleuch, 1887 (Lugt 402)

Alfred Hubert, Paris, 1909 (Lugt 130), to Keppel

Brayton Ives

Hans Vollmüller, Zürich

References: W. Stechow, "Rembrandt's Etching of St. Francis," *AMAM Bulletin*, Vol. X, no. 1, 1952, pp. 2-12, figs. 2-4

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 46

Illustrated pages 94, 235

ROUAULT, Georges French 1871 - 1958

160 *Portrait of Baudelaire*, 1927 10/35

Lithograph Second state; published by E. Frapier, Paris H. 266 mm.  
or 10½ in. W. 165 mm. or 6½ in. Acc. no. 43.227

161 *Clown*, 1935: from *Le cirque de l'étoile filante* series, printed  
1938 by Lacourière, issued 1939

Color etching H. 342 mm. or 12¾ in. W. 217 mm. or 8⅞ in.  
Acc. no. 44.25

STEINLEN, Théophile French 1859 - 1923

162 *Serbian Refugees*, 1915

Lithograph H. 385 mm. or 15⅓ in. W. 283 mm. or 11⅓ in.  
Acc. no. 43.125

TIEPOLO, Giovanni Domenico Venetian 1726 - 1804

163 *The Baptism of the Emperor Constantine*, ca. 1770

Etching after a painting by G. B. Tiepolo. de Vesme 83, second state  
Acc. no. 41.12

Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941,  
no. 19, ill.

## PRINTS

TOULOUSE-LAUTREC, Henri de      French      1864-1901

164 *Yvette Guilbert; Soularde*, 1898

Lithograph D. 258 Acc. no. 43.120

402)

VERNET, Carle      French      1758-1836

165 *Le singe et le léopard*: from *Fables choisies de La Fontaine*,  
Paris, 1818, published by Gottfried Engelmann

Lithograph H. 190 mm. or 7 1/4 in. W. 240 mm. or 9 5/16 in.  
Acc. no. 43.130

IAM

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1923

1804

te

1941,



74. H. S. Beham, *Ornament with Dolphin's Head*



171. Asia Minor, *Fragment of a Sarcophagus* (detail)

## *Sculpture*

AFGHANISTAN

Hadda

5th century A.D.

166 *Seated Buddha*: probably part of relief decoration of a stupa, or Buddhist shrine

Stucco, traces of color H. 6½ in. Acc. no. 46.25

Reference: *AMAM Bulletin*, Vol. IV, no. 1, 1947, p. 33

AFRICAN Bapende Tribe Belgian Congo

167 *Initiation Mask*

Painted wood H. 12 in. Acc. no. 55.37

Exhibitions: Oberlin, "African Art," February 6 - March 6, 1956, no. 71, ill.

University Museum, Philadelphia, "African Tribal Sculpture," Spring - Fall, 1956, no. 33-F

References: *AMAM Bulletin*, Vol. XIII, no. 2, 1955-56, pl. and no. 71  
M. Plass, *African Tribal Sculpture*, Philadelphia, 1956, no. 33-F, p. 48

W. Fagg, "Notes on Some African Sculptures," *AMAM Bulletin*, Vol. XIV, no. 3, 1957, pp. 104-105, ill.

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AFRICAN Dan-Ngere Tribes Liberia

168 *Female Figure*: arms and front portion of feet missing

Wood H. 27½ in. Acc. no. 49.12

Exhibition: Oberlin, "African Art," February 6 - March 6, 1956, no. 12, ill.

References: *AMAM Bulletin*, Vol. XIII, no. 2, 1955-56, pl. and no. 12  
W. Fagg, "Notes on Some African Sculptures," *AMAM Bulletin*, Vol. XIV, no. 3, 1957, pp. 98-99, ill.

AFRICAN Dan-Ngere Tribes Ivory Coast or Liberia

169 *Mask*: used by the Poro Society

Wood, brass, beads, traces of paint H. 11½ in. Acc. no. 55.43

Collection: Bondy, southern France

Exhibitions: Oberlin, "African Art," February 6 - March 6, 1956, no. 15, ill.

University Museum, Philadelphia, "African Tribal Sculpture," Spring - Fall, 1956, no. 8-B, ill.

References: *AMAM Bulletin*, Vol. XIII, no. 2, 1955-56, pl. and no. 15  
M. Plass, *African Tribal Sculpture*, Philadelphia, 1956, pl. and no. 8-B, p. 20

W. Fagg, "Notes on Some African Sculptures," *AMAM Bulletin*, Vol. XIV, no. 3, 1957, pp. 100-101, ill.

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AFRICAN Senufo Tribe Northern Ivory Coast

170 *Helmet Mask*

Wood, with traces of paint L. 34½ in. Acc. no. 55.36

Exhibition: Oberlin, "African Art," February 6 - March 6, 1956, no. 20, ill.

References: *AMAM Bulletin*, Vol. XIII, no. 2, 1955-56, pl. and no. 20

W. Fagg, "Notes on Some African Sculptures," *AMAM Bulletin*, Vol. XIV, no. 3, 1957, pp. 102-103, ill.

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ASIA MINOR Smyrna, probably made in Ephesus, Lydian group  
ca. 180 A.D.

171 *Fragment of a Sarcophagus with Figure of Odysseus*

Marble H. 20 in. W. 33¾ in. Acc. no. 40.39

Collections: Wladimir de Grüneisen

Joseph Brummer, New York

References: J. Strzygowski, in *Byzantinische Zeitschrift*, 1901, p. 726

G. Mendel, in *Bulletin de correspondance hellénique*, Vol. XXXIII, 1909, p. 333, no. 12

C. R. Morey, "The Sarcophagus of Claudia Antonia Sabina and the Asiatic Sarcophagi," *Sardis*, Vol. V, part 1, 1924, p. 43, fig. 69

*Collection de Grüneisen: catalogue raisonné*, Paris, 1930, pp. 7 and 44, no. 157A, pl. XIA

*Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1944, no. 5, ill.

*AMAM Bulletin*, Vol. I, no. 2, 1944, p. 2, ill. p. 8

E. Capps, Jr., "A Lydian Sarcophagus from Smyrna," *AMAM Bulletin*, Vol. II, no. 3, 1945, pp. 52-69, plates I, VIb, and cover

## SCULPTURE

	M. Lawrence, "Additional Asiatic Sarcophagi," <i>Memoirs of the American Academy in Rome</i> , Vol. XX, 1951, pp. 147-148, ill.	
	<i>AMAM Bulletin</i> , Vol. XI, no. 2, 1954, pl. and no. 8 (detail) Illustrated pages 104, 174	
BOLOGNA, Giovanni da, After	Italian	17th century
172 <i>Mercury</i>	Bronze, with helmet and staff gilded	H. 22 in. Acc. no. 45.26
	Collection: Guicciardini, Florence	
COPTIC		6th century A.D.
173 <i>Acanthus Leaf Pilaster Capital</i>	Limestone, traces of paint	H. 19 in. W. 22 in. Acc. no. 52.1
	Reference: <i>AMAM Bulletin</i> , Vol. XI, no. 2, 1954, pl. and no. 9 Illustrated page 178	
DEGAS, Edgar	French	1834-1917
174 <i>Dancer at Rest, Hands on Hips, Left Leg Forward</i> , 1882-1895	Signed "Degas" at back. Caster's stamp: "Cire perdue A. A. Hébrard, %" (Set O, bronze no. 8) Rewald XXI	
Bronze	H. 14½ in. Acc. no. 55.33	
Exhibitions:	Curt Valentin Gallery, New York, "Closing Exhibition — Sculpture, Paintings, and Drawings," from June 8, 1955, no. 19, ill.	
	Los Angeles County Museum, "Edgar Hilaire Germain Degas," March, 1958, no. 102, ill.	
Reference:	C. Hamilton, in <i>Oberlin Alumni Magazine</i> , May, 1956, pp. 12-13, ill. Illustrated page 263	
DESPIAU, Charles	French	1874-1946
175 <i>L'Américaine (Mme. Stone)</i> , 1927	Signed back of neck "C. Despiau"	
Bronze, black patina	H. 14½ in. Caster's stamp and number: "Cire perdue, C. Valsvani. 4/5". Acc. no. 55.34	
Exhibition:	Curt Valentin Gallery, New York, "Closing Exhibition — Sculpture, Paintings, and Drawings," from June 8, 1955, no. 2	

Reference: C. Hamilton, in *Oberlin Alumni Magazine*, May, 1956, pp. 12-13, ill.  
Illustrated page 280

## EARLY CHRISTIAN

ca. 300 A.D.

176 *Front of a Sarcophagus Lid with Story of Jonah:* in the center a square of porphyry surrounded by "Cosmati" work, a later addition

Marble L. 81 in. H. 10½ in. D. 9 in. Acc. no. 48.3

Collections: G. Stroganoff, Rome

Joseph Brummer, New York

References: L. Pollak and A. Muñoz, *Pièces de choix de la collection du Comte Grégoire Stroganoff à Rome*, Rome, 1912, ill. p. VII

F. Cabrol and H. Leclercq, *Dictionnaire d'archéologie chrétienne et de liturgie*, Paris, 1927, Vol. VII, pt. 2, p. 2610, fig. 2600

J. Wilpert, *I sarcofagi cristiani antichi*, Rome, Vol. II, 1932, pp. 202, 215, pl. CLXXII

W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, pp. 26-27, fig. 2  
Illustrated page 175

## EGYPTIAN

Sakkara first half of VI Dynasty, 2423 to ? B.C.

177 *Relief from a Mastaba:* procession of servants bearing sacrificial gifts. From chapel of Nyankhnesuwt. Other reliefs from the same tomb in the Fogg Art Museum, the Cleveland Museum of Art, the Worcester Art Museum, etc.

Limestone, painted H. 15 in. W. 48½ in. Acc. no. 43.302

Collection: Dr. Jacob Hirsch

References: W. S. Smith, in *American Journal of Archaeology*, Vol. XLVI, 1942, p. 510 and note 5

*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 1, ill.

W. S. Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, Boston and London, 1946, p. 208 and note 1

J. Breasted, Jr., "Six Pieces of Egyptian Sculpture," *Bulletin of the Art Division of the Los Angeles County Museum*, Vol. I, no. 2, 1947, p. 11, note 7

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 1

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SCULPTURE

EGYPTIAN Middle Kingdom ca. 2060 - 1780 B.C.

178 *Head of a Man*  
Basalt H. 4 in. Acc. no. 43.115  
*Illustrated page 159*

EGYPTIAN Saite Period 661 - 525 B.C.

179 *Head of a Priest*  
Black granite H. 5 in. Acc. no. 52.2  
References: *AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 3  
C. Parkhurst, in *Oberlin Alumni Magazine*, May, 1954,  
p. 8, ill.  
*Illustrated page 162*

ETRUSCAN ca. 500 B.C.

180 *Warrior*  
Bronze H. 7½ in. Acc. no. 43.116  
Exhibition: Walters Art Gallery, Baltimore, "The Etruscans: Artists of  
Early Italy," March 16 - May 4, 1958  
References: *Memoirs of the American Academy in Rome*, Vol. XXI,  
1953, p. 100, fig. 13  
*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 5  
*Illustrated page 164*

FLEMISH ca. 1500

181 *St. Hubert: high relief*  
Wood, painted and gilded H. 38 in. W. 27 in. Acc. no. 43.119

FRENCH, from the Abbey Church of the Benedictines,  
Moreaux (Vienne), 1142 - 1155

182 *Bishop Grimoard*, bishop of Poitiers from 1140 to 1142, stand-  
ing on bull. From left side of portal.  
Inscription: DS : MISEREATUR : GRIMOARDI :  
PICTAVENSIS EPI : ET : ARNAVDI :  
ARCHIDIACONI : PAT : NR :  
(God have mercy on Grimoard, bishop of  
Poitiers, and on our father, Archdeacon  
Arnaud)

Limestone H. 80 in. H. inscription block 12 in. Acc. no. 48.1

Collection: Joseph Brummer, New York

References: L. Rédet, "Notice sur l'ancienne abbaye de Moreaux," *Mémoires de la société des antiquaires de l'ouest*, 1844 [Vol. XI], published in 1845, pp. 277-286, with lithograph showing sculpture *in situ* and with head, since lost.

A. K. Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Boston, 1923, Vol. I, pp. 318-319, figs. 1065, 1067 (in Vol. VII)

W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, pp. 28-29, fig. 3

W. Stechow, "Two Romanesque Statues from Poitou," *AMAM Bulletin*, Vol. VII, no. 2, 1949-50, pp. 28-38, ill. p. 30

G. Gaillard, "Deux sculptures de l'abbaye des Moreaux à Oberlin, Ohio," *Gazette des Beaux-Arts*, VI Ser., Vol. XLIV, 1954, pp. 81-90, figs. 1, 4      Illustrated page 184

183    *Bishop Guillaume II Adeleme*, bishop of Poitiers from 1124 to 1140, standing on a lion. From right side of portal.

Inscription: DS : MISEREATUR GVILELMI : ADALELM PICTAVENSIS EPI : ET : ARNAVDI : ARCHIDIACONI : PAT : NR :

(God have mercy on Guillaume Adeleme, Bishop of Poitiers, and on our father, Archdeacon Arnaud)

Limestone    H. 75½ in.    H. inscription block 12 in.    Acc. no. 48.2

Collection: Joseph Brummer, New York

References: L. Rédet, "Notice sur l'ancienne abbaye de Moreaux," *Mémoires de la société des antiquaires de l'ouest*, 1844, [Vol. XI], published in 1845, pp. 277 - 286, with lithograph showing sculpture *in situ*

A. K. Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Boston, 1923, Vol. I, pp. 318-319, fig. 1068 (in Vol. VII)

W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, pp. 28-29, fig. 3, ill. cover (detail)

W. Stechow, "Two Romanesque Statues from Poitou," *AMAM Bulletin*, Vol. VII, no. 2, 1949-50, pp. 28-38, ill. p. 31; Vol. XI, no. 2, 1954, pl. and no. 14

G. Gaillard, "Deux sculptures de l'abbaye des Moreaux à Oberlin, Ohio," *Gazette des Beaux-Arts*, VI Ser., Vol. XLIV, 1954, pp. 81-90, fig. 2      Illustrated page 185

SCULPTURE

FRENCH

middle of the 14th century

184 *Virgin and Child*

Limestone H. 45½ in. Acc. no. 40.38

Collection: Joseph Brummer, New York

References: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 7, ill.

*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 13, ill.

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GERMAN, possibly Augsburg, or Flemish, second half of 17th century

185 *Mary: figure from a crucifixion group*

Gilt bronze, chased H. 9½ in. Acc. no. 58.45

186 *St. John: figure from a crucifixion group*

Gilt bronze, chased H. 9¾ in. Acc. no. 58.46

Reference: *Art Quarterly*, Vol. XXI, 1958, ill.

*Illustrated pages* 240, 241

GERMAN

School of the Upper Rhine

ca. 1510

187 *St. Anne, Mary and the Child (Anna Selbdritt)*

Painted and gilded linden wood H. 19¾ in. W. 16½ in. D. 3½ in.  
Acc. no. 42.52

Collection: Mrs. Chauncey J. Blair, Chicago

Exhibitions: Cleveland Museum of Art, "The Inaugural Exhibition,"  
June 6 - September 20, 1916, no. 15

Berea College (Kentucky), December, 1947

Reference: *Acquisitions 1941 - 1942*, Oberlin, 1942, no. 5, fig. 2

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GREEK

Attic

first century B.C. - 50 A.D.

188 *Head from a Grave Stele or a Relief*

Marble H. 8½ in. Acc. no. 41.42

Collection: Joseph Brummer, New York

Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941,  
no. 3, ill.

*Illustrated page* 171

**GREEK** Pergamon (?) ca. 200 B.C.

189 *Lion Attacking a Bull*  
 Marble H. 17½ in. L. 28 in. Acc. no. 48.28  
 Collections: Pozzi, Paris, 1919  
 Van Haeften, The Hague  
 References: C. W. Lunsingh Scheurleer, in *Oudheidkundig Jaarboek*, Vol. III, 1923, p. 201  
 W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, pp. 24-25, fig. 1 *Illustrated page 170*

**INDO-CHINESE** Khmer, Bayon style 13th century

190 *Dancing Apsaras*  
 Limestone H. 25½ in. W. 20¼ in. Acc. no. 48.287  
 Reference: H. B. King, "Oriental Acquisitions 1947-1948," *AMAM Bulletin*, Vol. VI, no. 1, 1949, pp. 22-23, pl. 15 *Illustrated page 186*

**ITALIAN** early 17th century

191 *Saturn-type Bearded Figure seated on Sphere*: a bozzetto  
 Bronze, green patina H. 7 in. Acc. no. 57.89  
 Collection: J. D. Graham *Illustrated page 224*

**ITALIAN** Florentine Workshop of Verrocchio ca. 1480

192 *Madonna and Child* A second stucco of the same composition,  
 less well preserved, in Dibblee collection, Oxford (on  
 loan to the Ashmolean Museum)  
 Stucco H. 33⅓ in. W. 23½ in. Acc. no. 44.167  
 Collection: Private collection, Florence  
 Exhibitions: Drey Galleries, New York, March 2-20, 1935, no. 17  
 Parrish-Watson Galleries, New York, November, 1935  
 Detroit Institute of Arts, "Italian Sculpture 1250-1500,"  
 January 7 - February 20, 1938, no. 55  
 New York World's Fair, "Masterpieces of Art," May - October, 1939, no. 432  
 References: E. MacLagan, in *Burlington Magazine*, Vol. 43, 1923, p. 69  
 W. R. Valentiner, in *Art Bulletin*, Vol. XII, 1930, p. 85  
 note 67

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W. R. Valentiner, *Italian Gothic and Early Renaissance Sculptures*, Detroit, 1938, no. 55, ill.

C. L. Ragghianti, "La mostra di scultura italiana antica a Detroit," *Critica d'Arte*, Vol. XVI-XVII, 1938, pl. 144, fig. 54, p. 181

G. H. McCall and W. R. Valentiner, *Catalogue of European Paintings and Sculpture from 1300-1800*, New York (World's Fair), 1939, no. 432

W. Stechow, in *Phoebus*, Vol. II, no. 3, 1949, p. 120, fig. 2, p. 117

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 23

C. Parkhurst, in *Oberlin Alumni Magazine*, May, 1954, pp. 8-9, ill. *Illustrated page 200*

KIRCHNER, Ernst Ludwig German 1880 - 1938

193 *Eve*, 1919

Wood, oiled and painted H. 38 in. Acc. no. 55.37

Exhibitions: Curt Valentin Gallery, New York, "Ernst Ludwig Kirchner," April 16 - May 10, 1952, no. 30

Cincinnati Art Museum, "In the Flat and Round," February 29 - March 25, 1952 (cat. unnumbered)

Reference: C. Hamilton, in *Oberlin Alumni Magazine*, May, 1956, pp. 12-13, ill. *Illustrated page 276*

MAILLOL, Aristide French 1861 - 1944

194 *Chained Action: Study for the Blanqui Monument*, ca. 1906

Signed with monogram on base near left foot. Probably one of three casts. Blanqui monument erected to Louis-Auguste Blanqui at Puget-Théniers, near Grenoble.

Bronze H. 12½ in. Acc. no. 50.4

Collection: Ambroise Vollard

References: J. Rewald, *Maillol*, London, Paris, New York, 1939, pl. 80  
A. Ritchie, *Aristide Maillol*, Buffalo (Albright Art Gallery), 1945, ill. p. 78

*AMAM Bulletin*, Vol. VII, no. 3, 1950, pp. 87-9, ill.; Vol. XI, no. 2, 1954, pl. and no. 67.

C. Parkhurst, in *Oberlin Alumni Magazine*, May, 1954, p. 9  
*Illustrated pages 117, 271*

PERSIAN

ca. 450 B.C.

195 *Relief of a Guard, from the Palace of Artaxerxes I at Persepolis*  
Limestone H. 18½ in. W. 12 in. Acc. no. 43.276  
Exhibition: Flint Institute of Arts (Michigan), "Art Marches On: Master-pieces of 5000 Years," December, 1941  
References: *Art News*, Vol. XL, no. 16, December 1-14, 1941, ill. p. 39; Vol. XLIII, no. 18, January 1, 1945, p. 24, ill. p. 20  
*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 5, ill.; Vol. XI, no. 2, 1954, pl. and no. 6  
W. Stechow, in *Phoebus*, Vol. II, no. 3, 1949, p. 120, pl. 1 p. 116 Illustrated page 167

PICASSO, Pablo

Spanish

1881-

196 *Fernande*, 1905. Signed on back, "PICASSO"  
 Bronze, green patina H. 14 $\frac{1}{4}$  in. Acc. no. 55.35  
 Exhibitions: Curt Valentin Gallery, New York, "Sculpture and Sculptors' Drawings," December 22, 1953 - January 24, 1954, no. 50, ill.  
 Curt Valentin Gallery, New York, "Closing Exhibition — Sculpture, Paintings, and Drawings," from June 8, 1955, no. 150  
 Fine Arts Associates, New York, "Picasso Sculpture," January 15 - February 9, 1957, no. 5  
 Museum of Modern Art, New York, May 22 - September 8, 1957, Art Institute of Chicago, October 28 - December 1, 1957, and Philadelphia Museum of Art, January 8 - February 23, 1958, "Picasso: 75th Anniversary Exhibition," ill. p. 26 (New York and Chicago), cat. no. 3 (Philadelphia)  
 References: C. Hamilton, in *Oberlin Alumni Magazine*, May, 1956, pp. 12-13, ill.  
*AMAM Bulletin*, Vol. XV, no. 1, 1957, ill. p. 29  
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RIEMENSCHNEIDER, Tilmann

German

ca. 1463 - 1531

197 *Saint Urban* (Pope Urban I, 222-230), ca. 1500  
Linden wood, dark stain H. 21¾ in. (without base) Acc. no. 48.294  
Collections: Eugen Schweitzer, Berlin, sold Berlin (Cassirer), June, 1918,  
no. 80  
Henry Goldman, New York

## SCULPTURE

References: *Art News*, Vol. XXXV, April, 1937, p. 19

J. Bier, "Bust of St. Urban by Tilman Riemenschneider," *Art Quarterly*, Vol. IX, no. 2, 1946, pp. 128-139, ill. p. 129

J. Pope-Hennessy, in *Burlington Magazine*, Vol. LXXXIX, 1947, p. 165

W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, p. 35, fig. 8

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 25

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RODIN, Auguste

French

1840-1917

198 *Prodigal Son*, 1889. Signed "A. Rodin" behind right foot. This figure, on a smaller scale, appears in the lower section of the right wing of the *Gates of Hell*. One of five (?) casts. Others in Tate Gallery, California Palace of the Legion of Honor, and the Rodin Museum, Paris.

Bronze, black patina H. 54 $\frac{1}{4}$  in. Acc. no. 55.32

Exhibitions: Curt Valentin Gallery, New York, May 4-29, 1954, no. 20, ill.; Minneapolis Institute of Arts, June 15-August 1; Des Moines Art Center, August 12-September 19; Portland Art Museum, October 22-November 22; Santa Barbara Museum of Art, December, 1954; City Art Museum of St. Louis, January, 1955; Cincinnati Art Museum, March, 1955, "Auguste Rodin"

Curt Valentin Gallery, "Closing Exhibition — Sculpture, Paintings, and Drawings," from June 8, 1955, no. 166, frontispiece

Reference: C. Hamilton, in *Oberlin Alumni Magazine*, May, 1956, pp. 12-13, ill.

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ROMAN

copy after a 4th century B.C. original

199 *Male Torso*: Praxitelian type, possibly after the Apollo Saurotonos

Marble H. 17 $\frac{1}{2}$  in. Acc. no. 41.43

Collection: Joseph Brummer, New York

References: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 2, ill.

*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 2, ill.

ROMAN ca. 100 A.D.

200 *Corinthian Capital with Dolphins*  
 Marble H. 10 in. W. 14 in. D. 13½ in. Acc. no. 41.45  
 Collection: Lord Hope  
 Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941,  
 no. 4, ill. *Illustrated page 173*

SOUTH GERMAN (?) ca. 1600

201 *Woman in Plumed Helmet, Minerva or Bellona ?:* another version,  
 with Venus as companion piece, in the Fitzwilliam Museum, Cambridge, as Venetian. The Oberlin version was formerly attributed to Tiziano Aspetti.  
 Gilt bronze, chased H. 10½ in. Acc. no. 48.92  
 Exhibitions: Europe, 1956 - 1957, "Masterworks from American University Museums" (sponsored by the College Art Association)  
 Reference: *AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 35  
*Illustrated page 219*

SUMERIAN ca. 2500 - 2400 B.C.

202 *Bust of a Royal Figure*  
 Limestone H. 6 in. Acc. no. 50.13  
 References: E. Capps, Jr., "A Unique Sumerian Royal (?) Personage,"  
*AMAM Bulletin*, Vol. VII, no. 2, 1949-50, pp. 39-45, ill.  
 pp. 40-42; p. 54  
*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 2  
*Illustrated page 157*

SYRIAN ca. 6th century B.C.

203 *Antelope*  
 Bronze, green patina H. 3¾ in. L. 4 in. Acc. no. 43.275

TACCA, Pietro Italian 1577 - 1640

204 *Mask of a Faun:* purported to be from the monument to Ferdinand I at Leghorn on which Tacca worked between 1615 and 1627  
 Bronze, green patina H. 12¼ in. Acc. no. 54.61  
 Collection: Bardini *Illustrated page 225*

SCULPTURE

VENETIAN

middle of the 16th century

205 *Marsyas at the Tree*

Bronze, unique cast H. 11 $\frac{1}{2}$  in. Acc. no. 57.58

Exhibition: Detroit Institute of Arts, "Decorative Arts of the Italian Renaissance 1400-1600," November 18, 1958 - January 4, 1959, no. 263

References: *Palette*, Spring, 1958, ill. p. 15

*Art Quarterly*, Vol. XXI, 1958, ill. p. 88

*Illustrated page 216*



194. Maillol, *Chained Action* (detail)



207. Jean-Baptiste Joseph Le Roux, Coffeepot (detail)

Metalwork

CELTIC ca. 200 B.C.

206 Fibula: coil-type spring, nine turns  
Silver L.  $3\frac{3}{8}$  in. W.  $1\frac{1}{4}$  in. Acc. no. 52.29

## ETRUSCAN ca. 300 B.C.

206a *Hand Mirror with Judgment of Paris*: found near Corneto (Tarquinii)

Bronze H. 9¼ in. Diam. 4¾ in. Acc. no. 42.122

Exhibition: Walters Art Gallery, Baltimore, "The Etruscans: Artists of Early Italy," March 16 - May 4, 1958

References: E. Gerhard, A. Klügmann, G. Körte, *Etruskische Spiegel*, Berlin, 1840 - 1897, Vol. V, p. 126 f., pl. XCIVIII, 2

L. E. Lord, "The Judgment of Paris on Etruscan Mirrors," *American Journal of Archaeology*, Vol. XLI, 1937, pp. 602-606, figs. 5, 7

AMAM Bulletin, Vol. XI, no. 2, 1954, pl. and no. 7

Illustrated page 168

207 Coffeepot: verseuse type. Hallmarks: crowned *fleur-de-lis* (Lille); crowned "W" (Lille, second half of 18th century); crown with initials of maker in frame (Jean-Baptiste Joseph Le Roux, active in Lille, ca. 1746-1760). Coat-of-arms recalls that of the Lalaing family, Belgium and France, but cannot be absolutely identified.

Silver H. 11½ in. Acc. no. 56.67

Collection: Felix Kramarsky, New York

*Illustrated pages 118, 247*

FRENCH	Limoges	middle of the 13th century
208	<i>Christ in Glory</i> : gilt champlevé plaque, engraved, with heads carved and attached. Probably the central part of a cover for a Gospel Book	
	Enamel on copper H. 9½ in. W. 4¾ in. Acc. no. 48.308	
Collections:	Otto H. Kahn Joseph Brummer	
References:	W. Stechow, in <i>AMAM Bulletin</i> , Vol. V, no. 2, 1948, p. 31, ill. p. 30, fig. 4 C. Parkhurst, "Preliminary Notes on Three Early Limoges Enamels at Oberlin," <i>AMAM Bulletin</i> , Vol. IX, no. 3, 1952, pp. 105-109, fig. 9 <i>AMAM Bulletin</i> , Vol. XI, no. 2, 1954, pl. and no. 16	
		Illustrated page 187
GERMAN	Augsburg	ca. 1550
209	<i>Cup with Cover, surmounted by Knight</i> (later addition): workshop mark on bottom of foot, incised jagged line, about 15 mm. long	
	Niello and plated gold H. 6½ in. Acc. no. 43.117	
		Illustrated page 215
GREEK		5th century B.C.
	<i>Three Athlete's Utensils</i> : found in an athlete's grave at Tarentum in 1927	
210	<i>Sytula</i> H. 6 in. Diam. 6 in. Acc. no. 51.21	
211	<i>Strainer</i> L. 9½ in. Diam. 5 in. Acc. no. 51.22	
212	<i>Strigil</i> L. 12¾ in. W. 2 in. Acc. no. 51.23	
	Bronze, green patina	
Reference:	<i>AMAM Bulletin</i> , Vol. IX, no. 1, 1951, p. 27, ill. p. 29	
		Illustrated page 166

METALWORK

PERSIAN-ARABIC

dated 1709/1710 A.D.

213 *Astrolabe*: signed and dated "Abd al-A'imma 1121 H." (1709/1710). Fitted with three disks with incised measurements and Arabic inscription. Fourth disk of metal filigree work

Brass H. 6½ in. W. 5¾ in. Diam. of the three disks 4¾ in.  
Acc. no. 45.35

References: L. A. Mayer, "An Astrolabe by 'Abd al-A'imma," *AMAM Bulletin*, Vol. XIV, no. 1, 1956, pp. 2-6, figs. 1-3, ill. cover (detail)

L. A. Mayer, *Islamic Astrolabists and their Works*, Geneva, 1956, p. 23

*Illustrated page 244*

ROMAN, possibly of Alexandrian origin

1st century B.C. - 1st century A.D. ?

214 *Chalice*: cast, with repoussé work

Bronze H. 6¾ in. Diam. 6½ in. Acc. no. 51.24

Collections: G. Stroganoff, Rome

William Randolph Hearst

*Illustrated page 172*



215. French, 12th century, *Chessman, Knight* (enlarged)

## Ivories

FRENCH or English second half of the 12th century

215 *Chessman, Knight*  
 Ivory, traces of gilding H. 2 $\frac{1}{2}$  in. Diam. of base 1 $\frac{3}{4}$  in. Acc. no. 48.310  
 Collections: Count of Saint-Hilaire  
                  Count Wilczek, Castle Kreuzenstein, Austria  
 Exhibition: Museum of Fine Arts, Boston, "Arts of the Middle Ages 1000 - 1400," February - March, 1940, no. 128  
 References: A. Goldschmidt, *Die Elfenbeinskulpturen aus der Romanischen Zeit – XI. - XIII. Jahrhundert*, Berlin, 1926, Vol. IV, p. 6, pl. LXIII, no. 178 a-d  
                  W. Stechow, in *AMAM Bulletin*, Vol. V, no. 2, 1948, p. 31, figs. 5a, 5b  
                  C. Parkhurst, in *Oberlin Alumni Magazine*, May, 1954, p. 8, ill. p. 7  
                  *AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 15  
                  Illustrated pages 122, 183

## FRENCH later 14th century

216 *Sinister Wing of a Diptych*: two registers, each under arcade of three trilobate arches. Lower register: Adoration of the Magi. Upper register: Entombment. Similar in style to Koehlin, no. 343  
Ivory H. 4 $\frac{5}{8}$  in. W. 2 $\frac{3}{4}$  in. Acc. no. 47.47  
Exhibition: Berea College (Kentucky), December, 1947  
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**GERMAN or Flemish** late 17th century

217 *Figure of a Saint*: probably St. John under the Cross  
Ivory H. 7<sup>1</sup>/<sub>8</sub> in. Acc. no. 51.15  
Reference: *AMAM Bulletin*, Vol. IX, no. 1, 1951, p. 27, ill. p. 30  
Illustrated page 243



219. North German, ca. 1420 - 1450, *Mater Dolorosa* (detail)

## *Stained Glass*

FRENCH

second half of the 13th century

218 *Flight into Egypt*

Stained glass H. 21 $\frac{1}{4}$  in. W. 21 $\frac{1}{2}$  in. Acc. no. 42.50

Collection: Mrs. Chauncey J. Blair, Chicago

Exhibitions: Cleveland Museum of Art, "Inaugural Exhibition," June 6 - September 20, 1916, no. 39

Columbus Gallery of Fine Arts (Ohio), for Ohio State University, "Aspects of Late Medieval Art," October 31 - November 22, 1958, no. 1

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NORTH GERMAN

ca. 1420 - 1450

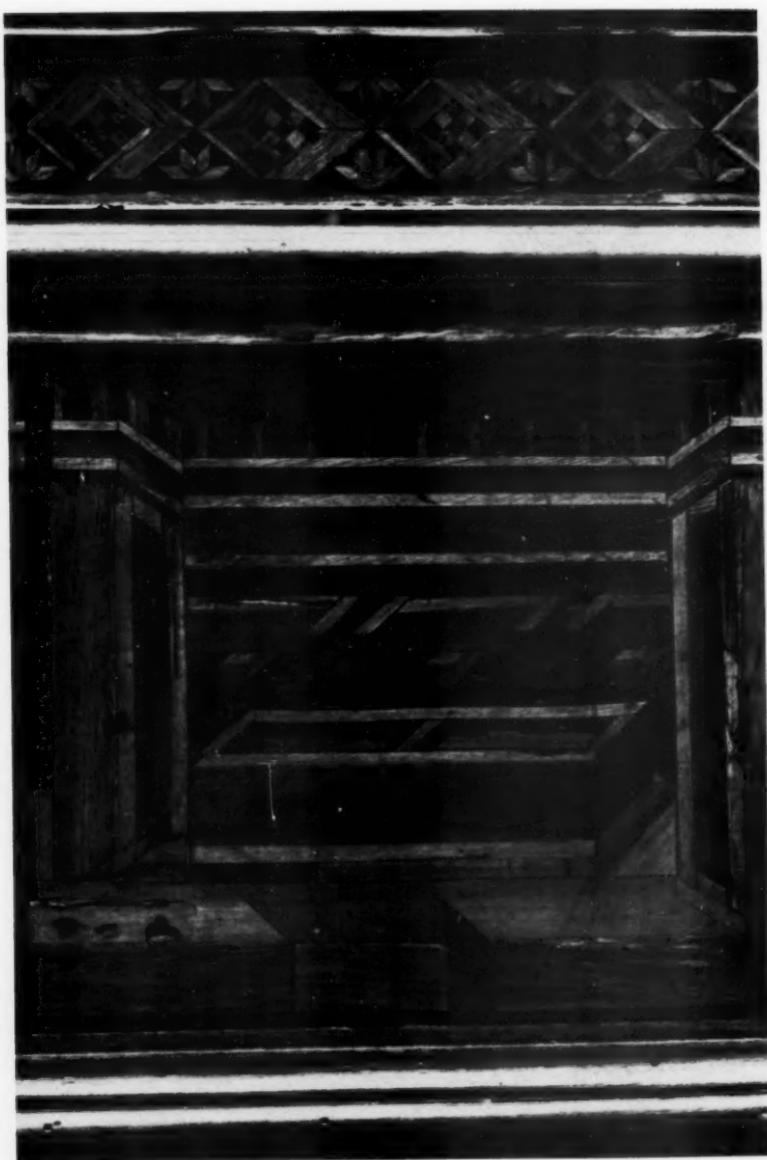
219 *Mater Dolorosa*: inscription at bottom: "h' johan leu(n?)ten / h' johan berndes"

Stained glass H. 19 $\frac{1}{4}$  in. W. 9 $\frac{1}{4}$  in. Acc. no. 41.45

Collection: William Randolph Hearst, sold New York (Hammer), 1941, no. 335-10, ill. cat.

Reference: *Acquisitions from the R. T. Miller, Jr. Fund*, Oberlin, 1941, no. 12, ill.

*Illustrated pages 124, 195*



220. Italian, ca. 1500, *Cassone* (detail)

*Furniture*

ITALIAN

Milanese

ca. 1500

220 *Cassone*: intarsia work in architectural pattern in two rectangular panels. Base and border of lid decorated with intarsia laid diagonally in squares in perspective. Companion piece in Kaiser-Friedrich-Museum, Berlin.

Wood H. 30 $\frac{3}{4}$  in. L. 75 $\frac{1}{2}$  in. D. 29 $\frac{1}{2}$  in. Acc. no. 54.62

Collections: E. Miller von Aichholz, Vienna

C. Castiglioni, Vienna, sold Berlin, November 28, 1930, no. 146, pl. 51

*Illustrated pages* 126, 207



221. Douris, *Oinochoë* with Running Satyr (detail)

## Ceramics

DOURIS                  Greek                  early V century B.C.

221 *Oinochoë with Running Satyr. Red-figure*

Terra cotta H. 5½ in. Circumference 11¼ in. Acc. no. 55.11

Reference: E. Capps, "A Red-figured Pitcher by Douris," *AMAM Bulletin*, Vol. XIII, no. 1, 1955, pp. 5-10, figs. 1-3

*Illustrated pages 128, 131, 165*

GREEK                  Anthedon, Boeotia                  late 4th - early 3rd century B.C.

222 *Boy Seated on a Cippus:* boy wears short tunic, draped over right shoulder, holds jug in right hand. Head re-worked

Terra cotta, traces of paint H. 6¾ in. Acc. no. 57.88

Collection: Somzée, Brussels, sold May, 1901

GREEK                  Attic                  ca. 530 B.C.

223 *Lekythos, with Herakles pursuing the Queen of the Amazons*  
*Black-figure*

Terra cotta H. 8½ in. Circumference 14¾ in. Acc. no. 41.44

References: N. Dane II, "A Black-figured Lekythos at Oberlin," *Hesperia*, Vol. XI, no. 4, 1942, pp. 349-353

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 4

*Oberlin Alumni Magazine*, May, 1954, p. 9

J. D. Beazley, *Attic Black-Figure Vase Painters*, Oxford, 1956, pp. 58, 681, no. 128 (with group attributed to the C Painter, S)

*Illustrated page 163*

GERMAN Meissen, Royal Saxon Porcelain Manufactory ca. 1761

*Three Pieces from the Dinner Service Made to the Order of  
Frederick the Great of Prussia for General von Wilamowitz-Möllendorff*

224 *Soup Tureen with Cover*: painted with orange-red and gilt flowers and *Mosaik* (scale pattern). Cover surmounted by seated nymph surrounded by modelled fruit and flowers

Porcelain H. with cover 9½ in. L. 13 in. Acc. no. 48.70

*Illustrated page 250*

225-226 *Two Dinner Plates*: painted with orange-red and gilt flowers, scalloped edge, pierced lattice-work border

Porcelain Diam. 10 in. Acc. nos. 48.71-72

Mark: crossed swords

Collection: von Wilamowitz-Möllendorff

GERMAN Nymphenburg ca. 1765 - 1775

227 *Fountain Grotto*: probably conceived as part of a *Gartendessert* or table decoration. Modeller may have been Dominikus Auliczek. Formerly attributed to Franz Anton Bustelli. Engraving by Johan Esaias Nilson, *Projet d'une grotte*, served as model for this piece. No mark. There is at least one other painted version (Bayerisches Nationalmuseum, Munich), and at least one white version (sold at Sotheby's, London, March 5, 1957, no. 47, as Bustelli).

Porcelain, painted in pink, green, blue, brown, and gold H. 12¾ in.  
W. 11¼ in. Acc. no. 56.68

Collection: Felix Kramarsky, New York

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CERAMICS

IRANIAN, Gurgan

9th - 10th century A.D.

228 *Bowl:* glazed, with painted stylized Cufic writing in brown  
Pottery Diam. 7 $\frac{3}{4}$  in. H. 2 $\frac{3}{8}$  in. Acc. no. 56.42

229 *Bowl:* glazed, green and brown painted design and stylized  
Cufic writing  
Pottery Diam. 8 in. H. 3 $\frac{1}{8}$  in. Acc. no. 56.43

*Illustrated page 182*



221. Douris, *Oinochoë with Running Satyr*



237. Chinese, *Votive Stele* (detail)

## Oriental Arts

CHINESE Kansu province Late Neolithic, Yang Shao period,  
3000-2000 B.C.

230 *Mortuary Urn*: Pan Shan style, two bands of saw-tooth design on neck. On shoulder, black and reddish-brown spirals ending in four rondels, two a checkered pattern, two of wavy lines, possibly a plant form

Clay, tan slip, upper half painted H. 14 $\frac{1}{2}$  in. W. 15 $\frac{1}{4}$  in.  
Acc. no. 47.4

Reference: H. B. King, "A Kansu Mortuary Urn," *AMAM Bulletin*, Vol. IV, no. 1, 1947, pp. 15-17, pl. 4

Illustrated page 156

CHINESE Shang Dynasty, 14th to late 11th century B.C.

231 *Chio (Libation Cup)*: inscription on inner side of lip, partly eroded, corresponding to modern characters *T'ien Ting*

Bronze, green patina H. 9 $\frac{1}{2}$  in. Acc. no. 48.290

W. F. Bohn Memorial

Reference: H. B. King, "Libation Cup," *AMAM Bulletin*, Vol. VI, no. 1, 1947, pp. 4-7, plates 1-3

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CHINESE Shang Dynasty 14th to late 11th century, B.C.

232 *Bell*: Chung type. Undeciphered inscription on handle. Found in recent years at An-yang, the Shang capital

Bronze, green patina H. 6 $\frac{1}{2}$  in. W. 4 $\frac{1}{2}$  in. Acc. no. 46.26

References: F. Waterbury, *Early Chinese Symbols and Literature . . .*, New York, 1942, pp. 35-36, pl. 3

P. Ackerman, *Ritual Bronzes of Ancient China*, New York, 1945, pl. 65B

H. B. King, "A Bronze Bell of the Shang Dynasty," *AMAM Bulletin*, Vol. IV, no. 1, 1947, pp. 13-15, fig. 1, pl. 3

CHINESE              Late Chou Dynasty              4th - 3rd century B.C.

233    *Finial*: end of a dagger-ax or spear shaft. Bands of hammered gold laid on bronze. Center of shaft in shape of human or animal head

Bronze and gold, green patina L. 6 $\frac{1}{2}$  in. Acc. no. 55.15

*Illustrated page 169*

234    *Finial*: end of a dagger-ax or spear shaft. Bands of hammered gold laid on bronze in geometric design

Bronze and gold, green patina L. 5 $\frac{3}{8}$  in. Acc. no. 55.16

*Illustrated page 169*

CHINESE              Later Han Dynasty              first-second century A.D.

235    *Seventy-two Rubbings from Tomb-Cave Reliefs in Szechwan Province, near Chiating, Hsinchin, Chengtu, and at Lu Shan (Sikang)*

Ink on paper Acc. nos. 55.41.1-72

236    *Twenty-six Rubbings from Tomb Bricks and Tiles, found in Szechwan Province*

Ink on paper Acc. nos. 55.41.73-98

Reference: R. C. Rudolph and Wen Yu, *Han Tomb Art of West China*, Berkeley and Los Angeles, 1951 (entire group described and illustrated)

CHINESE Honan Province, Northern Ch'i Dynasty 550-581 A.D.

237    *Votive Stele*: Buddha with hands in gestures of *abhaya* (fearlessness) and *vara* (benevolence). Two sections: figure in high relief; pair of lions flanking lotus on four-footed base. Front and back of leaf-shaped halo and four legs are incised. For description of inscriptions, see Salmony, biblio.

Black limestone H. 66 $\frac{1}{4}$  in. W. of base 22 in. Acc. no. 46.39

Collections: Yamanaka, Kyoto, in 1922

Pitcairn, Brynattyn, Pennsylvania

Exhibitions: M. H. de Young Memorial Museum, San Francisco, Seattle Art Museum, Minneapolis Institute of Arts, Wadsworth Atheneum, Hartford, Oberlin and elsewhere, "Chinese Sculpture," 1944 - 1946

## ORIENTAL ARTS

References: O. Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, New York, 1925, Vol. I, p. 63, Vol. III, pl. 236  
A. Salmony, *Chinese Sculpture*, New York, 1944, pp. 36-39, plates XII-XV and frontispiece  
Columbus Gallery of Fine Arts, *Monthly Bulletin*, Vol. XVI, no. 3, December, 1945, ill. cover  
H. B. King, "A VI Century Votive Stele," *AMAM Bulletin*, Vol. IV, no. 1, 1947, pp. 5-12, plates 1-2, ill. cover

*Illustrated pages* 132, 176

CHINESE Lung-mén Northern Wei Dynasty 6th century A.D.

238 *Bodhisattva in Contemplation*: said to have come from the second grotto on the right, called Pin Yang tung, at Lung-mén and to have been seen *in situ* in 1923. Compare similar bodhisattva in City Art Museum of St. Louis (see bibliog.)

Oölitic limestone H. 23½ in. W. 13½ in. D. 4 in. Acc. no. 48.288

W. F. Bohn Memorial

References: D. Carter, *Four Thousand Years of China's Art*, New York, 1948, p. 144, ill.  
H. B. King, "Bodhisattva in Contemplation," *AMAM Bulletin*, Vol. VI, no. 1, 1949, pp. 9-10, pl. 4  
J. Ambler, in *Bulletin of the City Art Museum of St. Louis*, Vol. XXXVII, no. 1, 1952, ill. p. 6  
*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 10

*Illustrated page* 177

CHINESE Tang Dynasty early 7th century A.D.

239 *Ox Cart with Attendants*: said to have been excavated at a site near Ti Yuan Fu, capital of Shansi, in 1926. Compare cart exhibited in the Museum of Fine Arts, Boston, Charles B. Hoyt collection

Terra cotta, white slip, unglazed, traces of color and gilt H. 19½ in.  
W. 16 in. L. 27 in. Acc. no. 47.48

Collections: Bos

Martin C. Schwab

Exhibition: Art Institute of Chicago, from 1928 to 1947

References: H. B. King, "Ox Cart with Attendants," *AMAM Bulletin*, Vol. VI, no. 1, 1949, pp. 15-16, pl. 8  
*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 11  
C. Parkhurst, in *Oberlin Alumni Magazine*, May, 1954, p. 9,  
ill. p. 7 Illustrated page 179

CHINESE	T'ang Dynasty	618-906 A.D.
240	<i>Pair of Dancers Seated, Arms Extended:</i>	found at Loyang,
241	Honan Province	
	Terra cotta, white slip, traces of color and gilt	
	H. 9 in. Acc. no. 47.49	
	H. 8½ in. Acc. no. 47.116	
	Collection: Martin C. Schwab	
	Reference: H. B. King, "Two Dancers," AMAM Bulletin, Vol. VI, no. 1, 1949, p. 14, pl. 7	Illustrated page 180

ORIENTAL ARTS

CHINESE P'u-ming (Hsüeh-ch'uang)

Yüan Dynasty (1279-1368 A.D.) ca. 1348

243 *Orchid*: kakemono mount. Inscription reads: "The Yüan-shui is alive with ripples of its clear water. The Li area abounds in fragrant orchids. Living in this beautiful locality, I am enjoying my life composing poems and singing elegant verses. How can I leave here and go back to Japan. Time passes rapidly while I am idling here. I hereby send to you, my dear senior friend Chōhō [a Zen priest and fellow pupil with the writer under Ch'ing-cho Chēng-tēng, a Chinese priest] in spring of the year Chi-chêng 8 [1348 A.D.] a master painting by Hsüeh-ch'uang to which I have added my inscription. I should be happy if this could be a source of your graceful enjoyment.

A humble priest at Pei-shan [monastery at Lin-an-fu, Hang-shou] in Chung-wu

Reihō" Seal-mark (of the priest Reihō Chōun)  
Seal-mark ("Living at a pleasant place,  
[I have] painted a voiceless  
poem")

(translation by Mr. Miya of the National Institute of Cultural Properties, Japan, and Mr. Kaneko of the Tokyo National Museum)

Ink on paper H. 12 $\frac{3}{4}$  in. W. 18 $\frac{1}{4}$  in. Acc. no. 57.12

*Illustrated page 190*



246. Flemish, ca. 1520, *The Meeting of Abraham and Melchizedek* (detail)

Textiles

COPTIC

fifth-sixth century A.D.

244 Part of a Tunic: tapestry medallion with two hunters. Leaf  
and vine border  
Linen and wool 6 $\frac{1}{4}$  in. square Acc. no. 57.27  
Helen Ward Memorial Collection

COPTIC

fifth-sixth century A.D.

245 *Part of a Tunic:* tapestry medallion of mounted hunter  
Linen and wool H. 6 $\frac{1}{2}$  in. W. 6 $\frac{1}{2}$  in. Acc. no. 52.30  
Helen Ward Memorial Collection

FLEMISH

## School of Brussels

ca. 1520

246 *The Meeting of Abraham and Melchizedek*: one of four embroideries which probably decorated a portable canopy for carrying the Host in processions. The other three, one of which was formerly at the Galleries of Cranbrook Academy of Arts and two still on the New York art market, represent the Last Supper, the Gathering of Manna, and the Passover.

Silk and gold couched on velvet H. 20 in. W. 76 in. Acc. no. 41.79

Collection: Prince of Orléans, Bologna

**Exhibition:** Museum of Fine Arts, Richmond, Virginia, "The Human Story in Needlework," January 18 - February 18, 1945, no. 48

References: Hirth's *Formenschatz*, 1904, no. 8, ill.

M. Schaufller, in *AMAM Bulletin*, Vol. VI, no. 2, 1949,  
pp. 38-39, fig. 6                      Illustrated pages 138, 211

FLEMISH

second half of 16th century

247 *Tapestry Border*: top and two sides. Woman playing flute to  
putto on cornucopia (top center). Side pieces with  
fruits, vines, birds, vegetables and animals in fanciful  
garlanded trellises or strapwork ornament

Wool H. 10 ft. 8 in. W. at top 15 ft. 5 in. W. of border 18 in.  
Acc. no. 43.114

Exhibition: Berea College (Kentucky), December, 1947

FRENCH

Touraine, Angers

between 1505 - 1518

248 *Crucifixion*: no. 3 in a series of eleven tapestries representing the Miracles of the Sacrament, donated by Dame Louise Le Roux to the Abbey du Ronceray, Angers. Composition formerly included the Last Supper, later cut into two pieces. Donor represented at foot of Cross, with inscription: "Dame Loyse Le Roux, doyenne et dame de chambre de ceans." Inscription at bottom: "Puis en calvaire il fut sacrifice / Au saint autel de la croix par mistere / Quant des juifz y fut crucifie / Pour les humains souffrir mort tres austere." Other tapestries from this series in the Louvre, Boston Museum of Fine Arts, etc.

Wool H. 6 ft. 2 in. W. 4 ft. 6 in. Acc. no. 41.80

Collections: Château du Plessis-Macé, near Angers, sold there September 30 - October 5, 1888, cat. pp. 3-4

Henri Bendel

References: H. C. Marillier, "The Ronceray Tapestries of the Sacraments," *Burlington Magazine*, Vol. LIX, 1931, pp. 232-239  
*AMAM Bulletin*, Vol. I, no. 2, 1944, no. 193, ill.

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ITALIAN

16th century

249 *Velvet Panel*: cut voided red and green velvet, with design in silver thread (almost totally gone). Silver and yellow thread border. Repeat pattern with bunches of carnations and palmettes above

Silk and silver H. 61½ in. W. 29¾ in. Acc. no. 49.25

Helen Ward Memorial Collection

Collection: Carl W. Hamilton

TEXTILES

ITALIAN

ca. 1600

250 *Velvet Panel*: cut voided red and green velvet on tan ground, partially gone. Backed with tan silk. Gold border  
Silk and gold H. 37 in. W. 23½ in. Acc. no. 49.26  
Helen Ward Memorial Collection

ITALIAN

Lucca or Venice

early 15th century

251 *Panel of Brocaded Velvet*: diagonal pattern of stems entwined and flowers. Cut green velvet and gold on fine red satin ground  
Silk and gold H. 29¼ in. W. 18¾ in. Acc. no. 49.72  
Helen Ward Memorial Collection  
Exhibition: Rome, "Mostra del tessile nazionale," 1937 - 1938  
Reference: F. de Roover, in *Ciba Review*, no. 80, 1950, pp. 2929-30, ill.  
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ITALIAN and FRENCH

17th and 18th centuries

252- *Fifty Pieces of Brocade, Damask and Brocatelle*  
301 Silk, of various sizes Acc. nos. 48.93-106, 109-112, 114-142, 49.9-11  
Helen Ward Memorial Collection

NETHERLANDISH

School of Tournai

ca. 1500

302 *Scenes from Country Life*: tapestry with noble couple, the man holding falcon, peasants shearing sheep, picking grapes  
Wool H. 9 ft. 4 in. W. 8 ft. 6 in. Acc. no. 53.272  
Collection: De Zolte  
Reference: *AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 26  
*Illustrated page* 206

PERUVIAN

Early Nazca Period (Paracas)

303 *Fringed Border*: stylized human figures in colors embroidered on red ground. Knit fringe on left side  
Wool L. 21½ in. W. 3 in. with fringe Acc. no. 43.131

Exhibition: Museum of the Ohio Historical Society, Ohio State University, Columbus, "Exhibition of Latin American Art," June 18 - July 26, 1957

PERUVIAN

Late Nazca Period

304 *Double Cloth Panel*: two interlocking webs of tan and dark blue with alternating rows of stylized birds. Narrow borders of blue and red stripes and fret design, from fish motif, in tan and blue

Cotton W. 13½ in. L. 49 in. Acc. no. 43.133

Exhibition: Museum of the Ohio Historical Society, Ohio State University, Columbus, "Exhibition of Latin American Art," June 18 - July 26, 1957

PERUVIAN

Late Chimu Period

10th - 15th century A.D.

305 *Tapestry Border*: narrow black, red and yellow stripes of plain and twill weaves. Wide band of bobbin weave, kilim slits with stylized bird motifs, yellow and green on red ground. Red fringe

Wool and cotton W. 7 in. fringe 7½ in. L. 24 in. Acc. no. 43.134

Exhibition: Museum of the Ohio Historical Society, Ohio State University, Columbus, "Exhibition of Latin American Art," June 18 - July 26, 1957

Reference: M. Schauffler, in *AMAM Bulletin*, Vol. VI, no. 2, 1949, pp. 42-43, fig. 8  
Illustrated page 151

PERUVIAN

Late Chimu Period

10th - 15th century A.D.

306 *Panel*: stylized human figures, red, yellow and brown in broché weave on tan gauze ground. Narrow border of bird motifs in broché.

Cotton and wool W. 24½ in. L. 20 in. Acc. no. 43.132

Exhibition: Museum of the Ohio Historical Society, Ohio State University, Columbus, "Exhibition of Latin American Art," June 18 - July 26, 1957

TEXTILES

*Ecclesiastical*

FRENCH

18th century

307 *Chasuble*: needlepoint; cream ground with grapes of Eucharist in panels down center front and back. Lamb of God center back. Sprays of flowers scattered over ground

Silk on cotton W. 23 in. shoulders L. 48 in. center back  
Acc. no. 48.148

Helen Ward Memorial Collection

FRENCH

18th century

308 *Dalmatic*: grey silk brocade of alternate floral and plain bands. Panels with landscape scenes at lower half of front and back are possibly Spanish or Italian

Silk and gold W. 21 in. shoulders L. 42 in. center back  
Acc. no. 48.147

Helen Ward Memorial Collection

GERMAN

School of the Upper Rhine

ca. 1450

309 *Altar Frontal*: embroidered scenes in colors on tan ground from the Life of the Virgin. Left to right: Annunciation, Presentation in the Temple, Visitation, Coronation, Adoration of the Shepherds, Adoration of the Magi. Each scene contained under shallow vault and flanked by two columns. Some threads gone, primarily in faces and hands. Border with vine and floral design. Fringe on bottom

Linen and silk H. 25 in. L. 140 in. Acc. no. 44.104

Exhibition: Museum of Fine Arts, Richmond, Virginia - March, 1945

Collections: Georges Seligmann, Paris, ca. 1923

Spiro, Krummau, Bohemia, ca. 1924-1944

Reference: M. Schauffler, in *AMAM Bulletin*, Vol. VI, no. 2, 1949, pp. 36-37, fig. 5

ITALIAN

### Florentine or Venetian

late 15th century

310 *Pluvial of Matthias Corvinus*: according to tradition, presented by Corvinus to Thomas de Bakócz, Bishop of Eger, in 1488, who bequeathed it to Queen Isabella of Hungary, who in turn presented it to Balthasar Wilczeck of Guttenlandt. Cut voided red velvet brocaded in gold with pomegranate pattern

Silk and gold W. 116½ in. Fringe 1¼ in. L. 58 in.  
Acc. no. 48.306

## Helen Ward Memorial Collection

Collection: Count Wilczek, Castle of Kreuzenstein, Austria

Exhibitions: Rockefeller Center, New York, "First Annual Fine Arts Exposition," November 2 - December 1, 1934, ill.

Grand Rapids Art Gallery (Michigan), "Masterpieces of Weaver's Art," November, 1941, no. 138

High Museum of Art, Atlanta, Georgia, "Gems of European Art," 1943, no. 45

William Rockhill Nelson Gallery of Art, Kansas City, Mo.,  
"Exhibition of Ecclesiastical Art," December 1, 1954 - January 30, 1955

References: M. Schaufler, in *AMAM Bulletin*, Vol. VI, no. 2, 1949, pp. 31, 33

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 24; Vol. XV, no. 1, 1957, pl. 17 and note

Illustrated page 202

ITALIAN

16th century

311 Chasuble: dark red velvet, central panels with stylized foliate motifs embroidered in gold

Silk W. 24½ in. shoulders L. 49½ in. Acc. no. 48.151

Helen Ward Memorial Collection

ITALIAN

17th century

312 Dalmatic: red damask, cut fringe in red and white

Silk. L. 17½ in. shoulders. L. 42 in. center back. Acc. no. 48.149.

Helen Ward Memorial Collection

TEXTILES

ITALIAN

17th century

313 *Hood from Cope*: brocaded in pink, yellow and green, trimmed with gold bands  
Silk W. 20 in. L. 18 in. Acc. no. 48.113  
Helen Ward Memorial Collection

ITALIAN

late 17th century

314 *Chasuble*: ciselé voided coral velvet on silver ground, trimmed with silver galloons  
Silk and silver W. 29 in. shoulders L. 41 in. center back  
Acc. no. 48.150  
Helen Ward Memorial Collection

ITALIAN

late 17th century

315 *Chasuble*: ciselé voided red velvet on satin. Wide central panels of ciselé velvet on gold  
Silk and gold W. 22½ in. shoulders L. 47 in. center back  
Acc. no. 48.145  
Helen Ward Memorial Collection

ITALIAN

late 17th - early 18th century

316 *Dalmatic*: floral design embroidered in silver, gold and colored silk  
Silk and gold W. 22 in. shoulders L. 46 in. center back  
Acc. no. 48.146  
Helen Ward Memorial Collection

ITALIAN

early 18th century

317 *Altar Frontal*: cream satin ground embroidered with flowers and birds in gold and colors. Four pieces joined  
Silk and gold H. 38½ in. L. 79½ in. Acc. no. 48.144  
Helen Ward Memorial Collection

ITALIAN

18th century

318 *Chasuble*: cream moiré silk embroidered in gold and sequins  
Silk and gold W. 26 in. shoulders L. 41 in. center back  
Acc. no. 48.143  
Helen Ward Memorial Collection

ITALIAN

### Florentine or Venetian

late 15th century

310 *Pluvial of Matthias Corvinus*: according to tradition, presented by Corvinus to Thomas de Bakócz, Bishop of Eger, in 1488, who bequeathed it to Queen Isabella of Hungary, who in turn presented it to Balthasar Wilczeckh of Guttenlandt. Cut voided red velvet brocaded in gold with pomegranate pattern

Silk and gold W. 116½ in. Fringe 1¼ in. L. 58 in.  
Acc. no. 48.306

Helen Ward Memorial Collection

Collection: Count Wilczek, Castle of Kreuzenstein, Austria

Exhibitions: Rockefeller Center, New York, "First Annual Fine Arts Exposition," November 2 - December 1, 1934, ill.

Grand Rapids Art Gallery (Michigan), "Masterpieces of Weaver's Art," November, 1941, no. 138

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References: M. Schaufler, in *AMAM Bulletin*, Vol. VI, no. 2, 1949, pp. 31, 33

*AMAM Bulletin*, Vol. XI, no. 2, 1954, pl. and no. 24; Vol. XV, no. 1, 1957, pl. 17 and note.

*Illustrated page 202*

ITALIAN

16th century

311 Chasuble: dark red velvet, central panels with stylized foliate motifs embroidered in gold

Silk W. 24½ in. shoulders L. 49½ in. Acc. no. 48.151

Helen Ward Memorial Collection

ITALIAN

17th century

312 Dalmatic: red damask, cut fringe in red and white

Silk L. 17½ in. shoulders L. 42 in. center back Acc. no. 48.149

HeLEN WARD Memorial Collection

TEXTILES

ITALIAN

17th century

313 *Hood from Cope*: brocaded in pink, yellow and green, trimmed with gold bands  
Silk W. 20 in. L. 18 in. Acc. no. 48.113  
Helen Ward Memorial Collection

ITALIAN

late 17th century

314 *Chasuble*: ciselé voided coral velvet on silver ground, trimmed with silver galloons  
Silk and silver W. 29 in. shoulders L. 41 in. center back  
Acc. no. 48.150  
Helen Ward Memorial Collection

ITALIAN

late 17th century

315 *Chasuble*: ciselé voided red velvet on satin. Wide central panels of ciselé velvet on gold  
Silk and gold W. 22½ in. shoulders L. 47 in. center back  
Acc. no. 48.145  
Helen Ward Memorial Collection

ITALIAN

late 17th - early 18th century

316 *Dalmatic*: floral design embroidered in silver, gold and colored silk  
Silk and gold W. 22 in. shoulders L. 46 in. center back  
Acc. no. 48.146  
Helen Ward Memorial Collection

ITALIAN

early 18th century

317 *Altar Frontal*: cream satin ground embroidered with flowers and birds in gold and colors. Four pieces joined  
Silk and gold H. 38½ in. L. 79½ in. Acc. no. 48.144  
Helen Ward Memorial Collection

ITALIAN

18th century

318 *Chasuble*: cream moiré silk embroidered in gold and sequins  
Silk and gold W. 26 in. shoulders L. 41 in. center back  
Acc. no. 48.143  
Helen Ward Memorial Collection

**ITALIAN**

18th century

319 *Burse*: light grey silk embroidered in silver, gold, and colors  
Silk, gold and silver 10 in. square Acc. no. 48.107  
Helen Ward Memorial Collection

**ITALIAN**

18th century

320 *Burse*: red silk bordered with narrow band of gold. Letters IHS in gold band, center  
Silk 10 $\frac{3}{4}$  in. square Acc. no. 48.108  
Helen Ward Memorial Collection

**SPANISH**

16th century

321 *Dalmatic*: red velvet with wide border bands embroidered in color on gold. Embroidered panels of Ascension and Transfiguration on front and back, St. Francis and Mary Magdalene on sleeve panels  
Silk and gold W. 21 $\frac{1}{2}$  in. shoulders L. 43 $\frac{1}{2}$  in. center back  
Acc. no. 48.152  
Helen Ward Memorial Collection  
Reference: M. Schauffler, in *AMAM Bulletin*, Vol. VI, no. 2, 1949,  
pp. 32-33, fig. 3  
Illustrated page 218

*Costumes***BOHEMIAN**

19th century (?)

322 *Peasant Woman's Costume*: black wool skirt with band of embroidered silk ribbon. White cotton apron, embroidered net inserts, sequin and bead trimming, edged with lace. White cotton blouse, embroidered collar, full puffed sleeves, sequin and silk embroidered bands. White cotton cap with sequin and red cotton embroidery, edged with lace. Forehead band of silk ribbon with mirrors and sequins. Red hose. Red and gold brocade bolero  
L. 31 $\frac{1}{4}$  in. skirt 28 $\frac{1}{2}$  in. apron 18 in. blouse Acc. no. 49.5 a-g  
Helen Ward Memorial Collection

TEXTILES

FRENCH

17th century

323 *Waistcoat*: white with silver, gold and color brocade in large floral pattern. Back: white damask  
Silk and silver L. 26 in. center back Acc. no. 48.166  
Helen Ward Memorial Collection

FRENCH

early 18th century

324 *Child's Bodice*: cream brocade with gold, rose and green floral design. Boned stomacher  
Silk and gold L. 13 in. Acc. no. 48.154  
Helen Ward Memorial Collection

FRENCH

18th century

325 *Two-piece Coat Dress with Train*: cream brocade with gold, silver, rose and green floral design, trimmed with gold thread  
Silk, silver and gold L. 54 in. skirt 66 in. coat Acc. no. 48.162  
Helen Ward Memorial Collection

FRENCH

middle of the 18th century

326 *Two-piece Dress*: light blue brocade, large ribbon and floral pattern  
Silk L. 20 in. bodice 37 in. skirt Acc. no. 48.158  
Helen Ward Memorial Collection

FRENCH

middle of the 18th century

327 *Dress*: green brocaded changeable taffeta with floral design. Wide lace trim on sleeves. Full skirt with panniers. Slight train  
Silk L. 52. in. Acc. no. 48.160  
Helen Ward Memorial Collection  
Collection: Delnero, Rome  
Reference: M. Schaufller, in *AMAM Bulletin*, Vol. VI, no. 2, 1949,  
pp. 48-49, fig. 11  
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FRENCH

later 18th century

328 *Two-piece Coat Dress*: blue brocade with design in silver, violet and white thread. Sleeves trimmed with silver thread and lace

Silk and silver L. 54 in. coat 37 in. skirt Acc. no. 48.161

Helen Ward Memorial Collection

FRENCH

later 18th century

329 *Two-piece Coat Dress*: blue, white and purple striped broché, original guimpe, jet and rhinestone buttons

Silk L. 57 in. coat 36 in. skirt Acc. no. 48.163

Helen Ward Memorial Collection

Collection: Rodman Wanamaker

FRENCH

18th century

330 *Waistcoat*: silver twill embroidered with gold thread, sequins and beads

Silk, silver and gold L. 28½ in. Acc. no. 48.165

Helen Ward Memorial Collection

FRENCH

18th century

331 *Waistcoat*: cream grosgrain embroidered in fine all-over floral design, with border of larger flowers

Silk L. 23 in. Acc. no. 48.167

Helen Ward Memorial Collection

Reference: M. Schauffler, in *AMAM Bulletin*, Vol. VI, no. 2, 1949, pp. 50-51, fig. 12

FRENCH

18th century

332 *Coat, Waistcoat, and Trousers*: cut red velvet, twill weave, with gold and sequin embroidery and metal buttons

Silk and gold L. 40 in. coat 23 in. sleeves 31 in. trousers 26 in. waistcoat Acc. no. 48.173 a-c

Helen Ward Memorial Collection

TEXTILES

ITALIAN

17th century

333 *Woman's Bodice*: salmon brocade with ribbon and floral pattern  
Silk L. 23½ in. Acc. no. 48.155  
Helen Ward Memorial Collection

ITALIAN

17th century

334 *Doublet*: cut green velvet with gold brocatelle sleeves, gold buttons  
Silk and gold L. 25 in. Acc. no. 48.157  
Helen Ward Memorial Collection

ITALIAN

18th century

335 *Cape*: black velvet with small diamond pattern in pink, white and green. Borders embroidered in colors, silver and gold  
Silk, silver and gold L. 22 in. center back Acc. no. 48.169  
Helen Ward Memorial Collection

336-337 *Coat and Trousers*: dark green changeable taffeta with embroidered floral borders

Silk L. 23½ in. trousers 42 in. coat center back  
Acc. nos. 48.170-171

Helen Ward Memorial Collection

Reference: M. Schauffler, in *AMAM Bulletin*, Vol. VI, no. 2, 1949,  
pp. 50-51, fig. 12

ITALIAN (?)

18th century

338 *Man's Coat*: pink silk grosgrain embroidered with green, white and rose flowers and intertwined stems. Lace cuff inserts  
Silk W. 16¾ in. shoulders L. 42 in. center back Acc. no. 48.172  
Helen Ward Memorial Collection

## MORAVIAN

19th century (?)

339 *Peasant Woman's Costume*: embroidered orange wool skirt. Navy wool apron embroidered, trimmed with lace. White cotton blouse, long puffed sleeves, black eyelet embroidery. Black satin and orange silk bolero. White cotton neckerchief with black eyelet embroidery. Net bonnet. Printed cotton kerchief

L. 29 in. skirt 27½ in. apron 23 in. blouse Acc. no. 49.4 a-g

Helen Ward Memorial Collection

## SLOVAKIAN

20th century

340 *Peasant Woman's Costume*: black, accordion-pleated chintz skirt, embroidered bands. Red satin apron with floral print, lace edge. White cotton blouse with pleated full sleeves, embroidered bands. Satin bolero. Printed cotton kerchief

L. 29 in. skirt 29½ in. apron 15 in. blouse Acc. no. 49.3 a-e

Helen Ward Memorial Collection

## SPANISH

17th century

341 *Doublet*: rose brocade, silver galloons and buttons, tan damask sleeves

Silk and silver L. 20 in. center back Acc. no. 48.153

Helen Ward Memorial Collection

## SPANISH

17th century

342 *Doublet*: ivory grosgrain with gold and color brocade in large floral design. Slit sleeves of pale blue satin and peach

Silk and gold L. 23 in. center back 23½ in. sleeves Acc. no. 48.156

Helen Ward Memorial Collection

TEXTILES

SPANISH

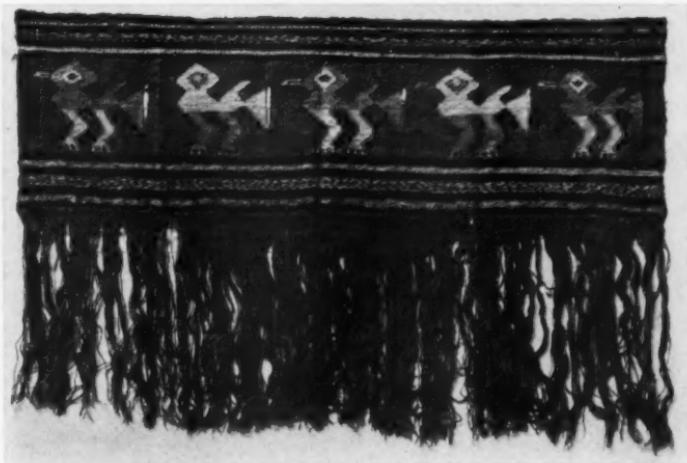
18th century

343 *Trousers*: rose with silver thread. Silver and gold trim at sides  
Silk, silver and gold L. 30 in. Acc. no. 48.168  
Helen Ward Memorial Collection

SPANISH/SICILIAN

19th century

344 *Waistcoat*: brocade, with battle scenes in colors  
Silk and wool L. 21 in. Acc. no. 48.164  
Helen Ward Memorial Collection



305. Peruvian, *Tapestry Border*

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Sunday        2:00 - 6:00 P. M.

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